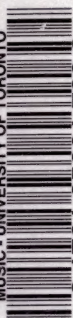


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HANDBOOK  
OF  
VIOLIN PLAYING  
—  
SCHROEDER

AUGENER LTD., LONDON



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# HANDBOOK OF VIOLIN PLAYING

BY  
Prof. CARL SCHROEDER

TRANSLATED AND EDITED BY  
J. MATTHEWS

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WITH AN APPENDIX CONSISTING OF A  
GUIDE THROUGH VIOLIN LITERATURE  
AND A CHAPTER ON THE VIOLA

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*FOURTH EDITION*

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AUGENER LTD.  
LONDON



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## PART I.

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### The instrument.

#### Origin of the violin.

The invention of stringed instruments is certainly of great antiquity, but exact information with regard to the origin of the violin has not come down to us. Although stringed instruments were in use before Christian times, we know that these had nothing in common with the violin, or that at any rate the bow was not then known. It is therefore presumed that its invention and use in connection with stringed instruments occurred in the first century of the Christian era.

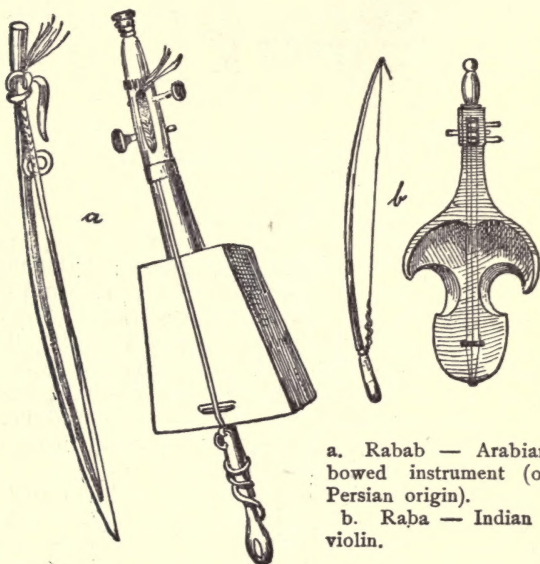
Many are, notwithstanding, of the opinion that the use of the bow was known in pre-Christian times, — in India and in Persia. Pictures of Indian and Persian bowed instruments exist, but the period when they were employed is not exactly known. See Fig. *a* and *b* of page 2.

#### The oldest violins

known are those of the Tyrolese Lute maker Gaspard Duiffopruggar (Tieffenbrucker), made in the 16<sup>th</sup> century. A few of these instruments remain to the present day, and are noticeable on account of their fine, clear tone, as well as for the neatness and elegance of their workmanship.

## Development of the violin.

After Duiffopruggar the following makers were those who chiefly laboured to perfect the violin: — Gaspard da Salo (middle of the 17<sup>th</sup> century), Giovanni Paolo Maggini (1590—1640), Andreas Amati (1520—1580), his sons Antonius and Hieronymus Amati, the son of the latter, Nicolas Amati (1596—1684), the pupils of the



a. Rabab — Arabian bowed instrument (of Persian origin).  
b. Rapa — Indian violin.

same: Jacob Stainer (1621—1683) and Antonius Stradivarius (1644—1737). Of the Amati violins, those of Nicolas Amati are the best; the most perfect specimens of violin-making, at present unsurpassed, were made by Stradivarius. In his instruments everything is perfected, — tone, model, varnish, etc.

After Stradivarius the finest violins are those of his pupil Joseph Guarnerius del Gesu (1683—1745), and there are many of them which rank with those of Stradivarius.



To the Guarnerius family of violin makers belong Andreas Guarnerius, pupil of Amati (middle of the 17<sup>th</sup> century), his son Joseph Guarnerius (1680—1730), Peter Guarnerius and the son of the elder (Andreas) Guarnerius (1725—1740). The names Stradivarius and Joseph Guarnerius mark the highest achievement of violin making, and to the present day none have succeeded in surpassing them. Of other Italian violin makers who have furnished us with good instruments may be mentioned Alessandro Gagliano (1695—1725), Carlo Bergonzi (1712—1750), Laurentius Guadagnini (close of the 17<sup>th</sup> and beginning of the 18<sup>th</sup> century), Joh. Bapt. Guadagnini (1755—1785), Dominicus Montagnana (1715—1750), Vincent Ruggeri, Giov. Bapt. Ruggeri, and Peter Jacob Ruggeri (beginning of the 18<sup>th</sup> century). In France, good violins were made by Lupot (18<sup>th</sup> century), Gand, Bernardel (19<sup>th</sup> century) and Vuillaume (1798—1875). In Germany, besides Stainer and his pupil Albani of Botzen, Klotz, (father and son) 17<sup>th</sup> and 18<sup>th</sup> century in Mittenwalde; Witthalm (18<sup>th</sup> century, Nuremburg); Bausch (father and son, Leipsic, 1805—1871 and 1829—1871), Jacob Diehl (Hamburg). In England, B. Banks, Salisbury (1727—1795); R. Duke, London (1754—1780); Jacob Fendt and C. Harris (early part of the present century), and Matthew Hardie (Edinburgh), have left many good violins.

### Prominent makers of the present day.

Good violins are made in the present day by Hammig in Leipsic; Reichers, Berlin; Schunemann, Schwerin; Pfab, Hamburg; Lenk, Frankfort; Reuner, Berlin; Roth, Markneukirchen, etc.

[In England excellent instruments have been and are being made by Hill, Hart, Chanot, E. Withers, and Boullangier, London; W. H. Mayson, Manchester; F. Devoney, Blackpool; J. Monk, Merton, Surrey; and others. In France, by Miquel, Foucher, Lotte; and in America, Gemunder. These have all produced serviceable instruments. Ability to judge properly the merits of a violin, — whether new or old, — comes only with experience; beginners should therefore before purchasing consult a player or teacher possessing the necessary knowledge. Violins by the same maker, to all appearance exactly alike, yet frequently differ greatly in tone quality,

and an instrument of bad tone is a stumbling block in the path of progress, disheartening the learner. *Tr.*]

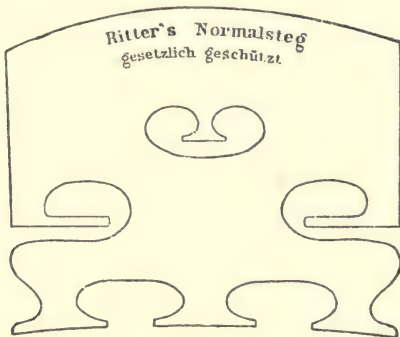
### Attempts at improving the violin.

Many attempts have been made at improving the violin by altering its form and proportions, and by using other kinds of wood: — metal, glass, and porcelain violins have also been constructed. Experiments have been made with the bass bar, bridge, sound-post, etc., in endeavours to make a further advance in violin making; but all these attempts have yielded no results of importance. The most remarkable attempted alteration of latter days proceeds from the piano maker Hagspiel in Dresden, and consists in bending or arching the upper table of the violin instead of working it out, the sound-holes appearing as round openings in the ribs instead of in the upper surface. The tone of these violins is of surprising power and volume, but they demand a peculiar, and somewhat firm bowing; a heavier bow is also needed. The maker proceeds on the assumption that there exists, in modern orchestras a tonal gap between the string and the brass instrument. The tone of the stringed instruments is often quite overpowered by the predominating force of the wind instruments. This is especially noticeable in opera orchestras, where their space will seldom permit of more than 10 or 12 first violins, and the same number of second violins; for instance in the instrumentation of Wagner's *Nibelungen Ring*. In its production the wind instruments need so much space in the orchestra, that instead of a corresponding increase in the number of the strings, they must often be lessened, naturally occasioning a want of balance. A selection of the instruments made by Herr Hagspiel, — violins, violas, violoncelli and double basses, would probably tend to lessen this disproportion, as one of them yields at least as much tone as two of the ordinary instruments. By sufficient familiarity with the method of using them, the tone might be made to blend uniformly with that of the other instruments in passages of a light and soft character. In any case the inventor has thrown out a suggestion, and made a beginning towards preparing the way for a correct balance of tone in the orchestra, and his idea therefore deserves consideration.

The author is not aware if practical experiment in the orchestra has been made with these instruments, but it should certainly give some advantageous result.

Another invention has been produced recently by Herr Christopher Scheinert in Berlin. It consists of a vibrating hammer or tongue for stringed instruments. This is a little instrument placed under the bridge of the violin, so that, (it being furnished with a slender hammer), elastic metal tongues vibrate freely between the upper table and the strings. The vibrating hammer is set in motion through the strings by the bow, through which simultaneous movement the power of the instrument is increased, and the tone colour elicited. Experts have tested the contrivance, declaring it to be a happy idea.

Professor H. Ritter's invention of the normal three-footed bridge must also be mentioned. Assuming that the bridge in use for centuries, with its prescribed feet, does not fully convey the vibrations of the strings to the upper table, — the two middle strings sounding feebler than the outer, — Prof. Ritter has made a middle point of contact between the bridge and the upper table. This inner support is intended to make the middle strings sound with the same intensity as the outer ones.



In his pamphlet on the subject (Wurzburg, G. Herz), Herr Ritter demonstrates that his three-footed bridge has



not only an aesthetic significance, but claims consideration scientifically. \*

### Attempts to discover the secrets of measurement of the Italian violin makers.

For a long period violin making was restricted (deviations such as the experiments explained above, notwithstanding) to imitating the first Italian masters of the art, and endeavouring to equal them. But so conscientious and true in all their parts and contents is the workmanship of the Italian instruments that this has not been attained. A very general opinion is, that certain secrets in instrument making were known to the Italian masters but have become lost, and many have made the attempt to re-discover these secrets. A maker in Aix la Chapelle, named Niederheitmann, a violin amateur, possessing a collection rich in valuable old violins, believed the mystery to be discovered, and that it consisted in impregnating the wood. The substance used was a species of pine found in the vicinity of Cremona, or the instrument was mainly built of this wood. This pine (balsam pine) became quite decayed by the drying up of its resin, and thereby the key to the enigma why in spite of the closest imitation the old Italian tone was not arrived at, was found. This pine exists no longer in Italy, and thus was to be explained the reason why notwithstanding the closest copying of existing instruments, the old Italian tone quality was not reproduced. A friend of Niederheitmann's, Concertmeister Henry Schradieck (formerly of Leipsic) interested himself greatly in this discovery, and having obtained through a chemist a similar resinous

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\* With the same intention, Mr. E. J. Bonn, of Brading, Isle of Wight, has produced a four-footed bridge, which, upon the testimony of those who have tried it, has in some cases effected an improvement. Testimonials from great artists concerning these and other attempts at improving the violin frequently appear; meanwhile, the artists themselves are well content with the bridge and the instrument generally as left by Stradivarius. One would not desire to deny the *possibility* of further improvements to the instrument, yet nearly two centuries of ceaseless experimenting have yielded no result that has been considered worthy of universal adoption. *Tr.*



substance, made, with the aid of Herr Hammig in Leipsic many trials with this impregnation, from which a remarkable result was to be got, but which was not of long duration. Herr Schradieck, who went later to America, knowing that the balsam pine still grew there, did not rest until he found this tree, believing that instruments made from it would again approach the old Italians. Several violins were found already made with balsam pine wood, but the brilliant expectations that were cherished were not fulfilled.

### Points of note in the old Italian violins.

*Maggini violins.* These instruments are of large outline. The upper table is highly arched and the arching rises somewhat suddenly from the edges. The wood of the upper table is thick and very good. The back, compared to the upper table is less thick. The wood of the back is taken slab-wise (the trunk of the tree being cut in layers across the whole breadth).\* The sides are shallow. The varnish is thin, transparent, and of a clear brown colour. The purfling is frequently doubled; and spread over the back in arabesques. The tone of the Maggini violins is full and heavy, resembling the viola quality. The ticket is as follows: —

**Gio. Paolo Maggini, Bresciæ.**

*Andreas Amati.* These are mostly of small model. The upper table is of good, fairly thick wood, and very highly arched towards the middle. The back is cut on the slab. The varnish is brown and transparent. The tone is delicate and not powerful.

*Antonius and Hieronymus Amati.* The violins issued as the work of the two brothers in partnership are much esteemed. More instruments of small than of large size were, however, produced by them. The upper table is highly curved, and has towards the edges a groove or

\* Regarding these two figures as sections of a trunk of maple the first shows how the slab back is obtained, (*sur couche*) and the second the other method. *Tr.*



furrow. The wood of the back and of the ribs cut slabwise. The varnish resembles that of Andreas Amati's violins. The tone is also small. The label runs: —

**Antonius & Hieronimus Amati  
Cremonen. Andræ filii 16**

*Nicolas Amati.* These instruments are distinguished from those of the other Amati violins by a grander appearance, better and thicker varnish, and a more brilliant and penetrating tone. The scroll is somewhat small in proportion to the body. Label: —

**Nicolaus Amati Cremonen. Hieronimi.  
filii Antonii nepos fecit Anno 16**

*Stradivarius.* In the career of Stradivarius three periods may be traced, and the violins proceeding from each of these distinct periods themselves vary more or less. The instruments of the first period differ but little from Amati violins, and are classified as being of the school of Nicolas Amati. The instruments of the second period are already quite different from the first. The whole model is larger, the arching finer, the wood of the upper table and also of the back is stronger, and the varnish redder in colour. From the third period proceeded the finest violins that are in existence. The model is again somewhat larger, the upper table is flatter, the wood of the back and of the ribs instead of being cut on the layers in slab form (*sur couche*), is taken on the quarter (*sur maille*). The varnish is still more brilliant, yet soft looking, and so transparent that the beauty of the wood underneath it is fully brought out. The f holes are wonderfully cut, and the entire work is finely finished in every detail. The tone fulfils every possible requirement, it is of great power and body, sparkling, noble, and yet sympathetic and sweet. The violins made in the last

years of Stradivarius reveal the weakness pertaining to old age. The tone is still fine, but the workmanship is altogether inferior. From this time forward, when the arching is more prominent, and the varnish darker, the beauty of the tone is diminished. Label: —

**Antonius Straduaris Cremonensis  
Faciebat A° 17**

Labels of various other Italian makers: —

**Francescus Ruggeri detto il per  
in Cremona dell' Anno 16**


**Hieronȳmus Amatus Cremonen.  
Nicolai Figlius Fecit 17**

**Joannes Baptista Guadaǵnini Ple  
centinus fecit Mediolani 17**



**Iosephus Matth Albanus  
fecit Bulsani in Ferole Anno 17**

**Ianuaris Caglianus Allimnus Antonii  
Straduaris fecit Neapoli Anno 17**

**Joseph Guarnerius, Andræ**   
**nepos. Cremonæ 17**

### Imitations of old Italian violins.

The old Italian violins have been so closely copied by many makers, with regard to model, wood, varnish and appearance of age, that it is difficult to discriminate between the genuine and the spurious. It is still more difficult when the copy possesses a fine quality of tone. It needs a practised, keen eye to determine the genuineness or spuriousness of an instrument, and it may well be that many, believing themselves to have bought a real old Italian instrument, have only obtained an imitation thereof. The inside ticket has of itself been closely copied, and may be purchased in sheets.

### Constituent parts of the violin.

The most important part is the upper table or belly (a).

Exterior.





The other parts are the ribs or sides (b), the back (c), the neck (d), the head comprising the scroll and peg box (e), the pegs (f) the finger board (g), the bridge (h),

Interior.



the tailpiece (i), the button\* (k), the nut (l), and the f or sound holes (m). The interior of the violin contains the soundpost and the bass-bar.

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\* The semi-circular projection at the top of the back is also termed the button. *Tr.*

## Function of the Soundpost and the bass-bar.

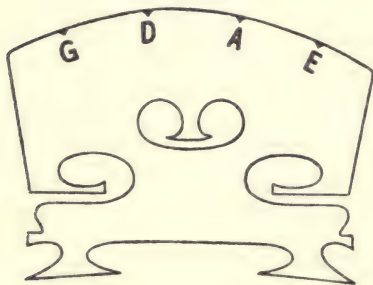
The soundpost, placed underneath the right foot of the bridge (a little way behind it) supports the upper table against the pressure of the strings upon the bridge, and the bass-bar serves a similar purpose under the left foot of the bridge. The sound post, by connecting the upper table with the back, sets the entire instrument into vibration, and by its help the sound waves radiate to all parts.

## Position of the Bridge.

The bridge must stand on the middle of the upper table so that both feet are in line with the nicks of the f holes. Through the forward pull of the strings, — increased during playing, — the bridge has a tendency to bend forward. To avoid this one must frequently watch, and pull it backward, yet keeping the feet in the same place. The bridge may be fixed sloping somewhat backward rather than forward.\*

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\* The quality of the wood in a bridge, — whether hard or soft, — and its thickness (according to Otto, its weight), materially affect the tone of a violin. Bridges as supplied by dealers are usually almost twice the proper thickness, to allow for rubbing down with sandpaper.



The best bridges are the genuine "Aubert" (with the name stamped inside an oval); those with large and decided reddish markings showing hardness of grain, and the less distinct markings a softer quality. When fitting a violin, a few of each should be tried, first cutting the feet to the approximate slope with a sharp penknife,

then with a small piece of fine (No. 0.) glass paper held steadily between the ff holes, rub the bridge to and fro over the glass paper between the notches of the ff holes, until, on removing the glass paper it is seen to fit perfectly, standing upright when the

### Amount of pressure upon the upper table.

Through the combined influence of the strain and pressure of the strings upon the upper table, it supports a weight of about 100 lbs. Against this burden, this, in other respects, fragile instrument, opposes a wonderful power of resistance, an example of its ingenious yet simple construction.

### Size of the violin.

The violin measures in the length of its body 14 in., in breadth in the upper part  $6\frac{9}{10}$  in., in the lower  $8\frac{8}{16}$  in. The top height of sides  $1\frac{8}{16}$  in.; bottom height of sides  $1\frac{1}{4}$  in. Three sizes are distinguished, — “full”, “three-quarter”, and “half” size. These last serve for children.

### The wood of the violin.

The upper table is made of pine. This must be very old, dry, compact, straight in grain, whereby the choice of suitable wood is rendered difficult. For the back, ribs, neck and bridge, maple is used. The sound post and bass-bar consist usually of pine. For the finger-board and pegs\*, ebony is the most serviceable.

The old Italian violin makers procured their pine wood from Italian Switzerland, and from the South Tyrol; maple from Croatia, Dalmatia, and Turkey.

instrument is level. The sketch shows the amount of slope to be made on the E side; the distances for the notches to receive the strings, and the amount to which the feet must be thinned in an ordinary full sized instrument. The height of the bridge is dependent, (for convenience of stopping), upon the height of the finger-board. A high bridge gives more power, but often the quality of tone is not so good. The E string being harder to press down (by reason of its greater tension) is kept a little nearer the fingerboard than the others. From the end of the fingerboard, the E string should be about this distance

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the G

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On  $\frac{1}{2}$  size and  $\frac{3}{4}$  size instruments for children these distances must be reduced about one-third. *Tr.*

\* Box wood and rosewood are also frequently used for the pegs. The former gives a firm hold, but makes a creaking noise when tuning. Rosewood answers its purpose well, though it is not so strong as ebony, which however is more apt to slip. *Tr.*

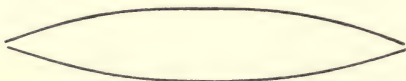
### The varnish.

This is of great importance for the instrument. In the first place it preserves it from the influence of the weather, and then it also has its influence upon the tone. A fine varnish must be transparent, so that the wood underneath may be fully shown up, and it must also be of a fine, but not glaring or staring, colour. The finest varnish is found on the violins of Stradivarius. Two kinds of varnish are used, — spirit varnish, — a gum dissolved in alcohol; and oil varnish, — a gum dissolved in oil of turpentine.

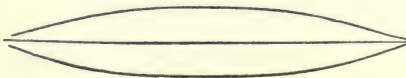
### The strings.

Violin strings are made from the intestines of sheep. The lowest string has fine wire spun round it, silver wire being the best. Copper wire is greatly used, it being much cheaper. The best strings are obtained from Italy, from Rome, Padua, and Naples, although very good strings are also manufactured in Germany, at Markneukirchen. The value of a string consists principally in its perfect equality of thickness throughout; above all, there must not be knots in it. A string spun quite evenly yields accurate vibrations, and is on this account pure in tone.

In order to test the purity of tone of each string, it may be held as shown at both ends, pulling it rather tight, and then setting it into vibration with one of the fingers. If it appears double, thus: —



it possesses a pure tone; if, however, it appears three-fold, — if only at one part of it, — it will be false.



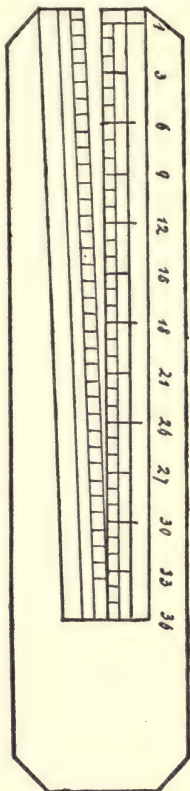


## Strings pure in fifths.

To obtain absolutely pure intonation, the strings must be pure in fifths, i. e., the notes in those higher positions which are pressed by one finger across two strings, must sound perfectly true. Many strings are rather thicker at one end than at the other; if this is not also the case with the adjacent string, or if the thicker end of it be not stretched in the same direction as the other string, then the two are not true in fifths with each other. Both strings must therefore be from one end to the other regular in thickness, or else their thin ends must be laid in one direction.\* In the latter case, however, all the harmonic notes are not true, and one also notices that the intervals in double stopping generally, as well as in fifths, are not regular upon all the strings. A treatment is in vogue by makers of strings and instruments by means of which the strings are rendered quite pure in fifths. These prepared strings are, however, not so durable, nor so good in tone, as the unprepared. But it is of service to have always a few of these in readiness, as the violinist has not always time enough to select those strings which are true. Weichhold, Dresden, supplies strings pure in fifths, which may be recommended.

### The string gauge.

In order always to have strings of the same thickness, a string gauge is used, which may be procured at any instrument maker.\*\*



String gauge.

\* It is best to compare the ends before putting the string on, tying the knot at the end which appears thinnest. The last inch or so at each end of even the best string is often rough, and not so durable as the rest of it. *Tr.*

\*\* To ensure equality of tone it is very important that the strings should be correctly gauged with regard to their relative

### Care of the strings.

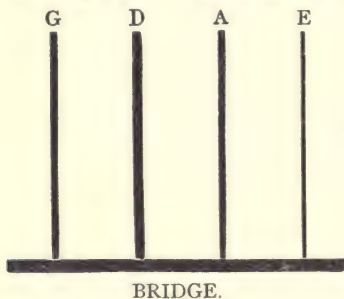
That the strings may be kept fresh, it is advisable to wrap them in oil paper and then preserve them in a close, air-tight tin box. In this way they may be preserved in fit condition for a year or more.

### The bow.

This received its name from its ancient form, which has undergone many alterations before the present form was arrived at.

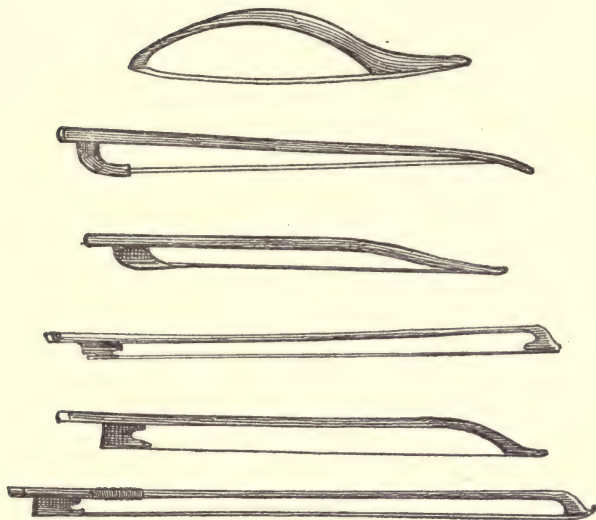


thicknesses. If all the strings are too thick, the instrument will speak with difficulty in delicate passages, demanding a heavier pressure of the bow; if too thin, loss of power will be the result, though with a corresponding gain in sweetness and clearness, and if one string be much out of proportion to the others, the first finger when placed properly on that string and the adjacent one will not yield a perfect fifth, besides the inequality in power. The following diagram shows a set of strings of medium thickness,



together with the distances apart near the bridge on a full sized violin, as suitable for ordinary hands. For fingers that taper much towards the tips, or for those that are very broad, the distances may be made a little narrower or wider accordingly. First strings of silk, known as "Acribelles" are in great demand by players with perspiring hands, as they are less affected by moisture than gut, but the tone is not so good. They

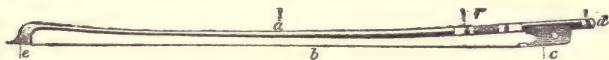
possess certain advantages in durability, and standing well in tune, but are more difficult to tune, as a very slight movement of the peg will send them up half a tone. When frayed, they should be removed, the quality of tone they then yield being very bad, affecting the other strings. If gut strings of good quality are bought, and the strings carefully looked at before playing, breakages at awkward moments will seldom occur, as the strands generally give warning before breaking by showing symptoms of unravelling, especially at the knot end, or under the bow, — when they should at once be replaced. *Tr.*



The greatest improvement in the bow was attained by the Frenchman, Tourte, at the end of the 18th century. His bows possess the greatest elasticity and firmness, and are, in consequence, the most successful. After Tourte, Vuillaume in Paris, John Dodd in England, and L. Bausch in Leipsic, have made the best bows. At present the most celebrated bow makers are Tubbs in London, Knopf in Dresden, and Voirin in Paris. French bows are most in request, although many of them are made in Germany, sent *en gros* to Paris, stamped there as French, and issued to the world as of Parisian make.

### Constituent parts of the bow.

These are (a) the stick, (b) the hair, (c) the nut, (d) the screw, (e) the head or point, (f) the lapping.



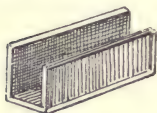
The stick is made of Pernambuco or Brazil wood; the hair is white horse hair, that taken from living horses

being the best, though less often obtained. The screw serves to give the stick its proper curve. The lapping helps to give the fingers a firmer hold, avoiding contact with the smooth stick. Silk, silver wire, or leather is used for the lapping.\*

### Resin.

To set the strings in vibration, the hair of the bow must be rubbed with resin. Its German name "Kolophonium" is derived from the Grecian town Kolophon, from whence it was first procured. The unprepared hair of a new bow requires a small quantity of powdered resin rubbed into it. Before the bow is used, the hair should be tried upon some instrument not in use, or upon a stretched string. During the ordinary rubbing upon the hair, care must be taken that the resin is not rubbed hard, but allowed to glide lightly over the hair.

It is very usual to hold the resin with the left and the bow with the right hand. In this way the fingers of the left hand become sticky with resin dust, which is detrimental to the stopping, and also soils the strings and fingerboard. It is better, therefore, to reverse this procedure. Good resin is supplied by Gand and Bernadel in Paris, Hammig in Leipsic, Pfab and Diel in Hamburg, and others. The most suitable holders are those which open on two sides, and are also provided with a cover.\*\*



### Violin cases.

A good violin is worthy of a good case, to protect it against dust and damp. It should be so filled that the violin lies in it securely, and yet may be easily taken out. A leather covering for the case is also convenient, by

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\* Kid of reasonable substance gives a pleasant hold for the fingers, although wire is in greater favour with bow makers for appearance sake. But it is apt to tarnish and unravel, especially where the thumb comes in contact with it. *Tr.*

\*\* A convenient form is that provided by many English dealers, consisting simply of a round box, — preferably of tin, — with a hole in the bottom for the finger to push the resin up, preserving the upper surface level. *Tr.*



means of which the effects of any sudden shock are minimised. The best cases are mostly obtained from Paris, though some very good ones are made in Markneukirchen.

### Prices of violins.

It is not easy to state the exact price of a violin, especially of an old one, and here particular fancy and habit come also into the question. The best old Italian violins, such as those by Stradivarius and Guarnerius, are in our own time excessively dear, often £300 to £1000, and even more. Stradivarius received for his violins about 4 Louis d'or. Amati violins are considerably less, costing from £150 to £300. Other old Italian violins, if in fine condition, cost £30 and upwards. New violins by celebrated makers may cost from £15 to £30, yet one can often get a very useful instrument for from 50/- upwards.

### Prices of Violin cases.

Cases cost from 5/- to £3, the latter price including a leather covering.

### Prices of bows.

The bows of Tourte now cost £25 and upward. New silver mounted bows of best quality cost about 30/-, mounted in German silver about 18/-. Inferior qualities may be had from 3/- upward. The worth of a bow to its possessor consists in its firmness and elasticity, and in its proving fit to execute every kind of bowing with certainty.

### Care of the instrument.

The instrument must always be kept clean and in order; every part should always be in proper condition. The dust from the resin must, every time after playing, be wiped from the upper table, fingerboard and bridge with a soft cloth. The strings, fingerboard and neck are then rubbed with an old silk handkerchief, taking care not to rub the strings to and fro, but always in one direction, else small fibres may be loosened. If the strings are dirty through perspiring fingers, the upper three strings may be rubbed with a little neat's foot oil or

almond oil, or a notched almond may be used. The G string may be cleaned with spirits or by rubbing with fine (No. 1) glass paper. The encrustation of resin upon the surface of the strings may be removed with spirits, observing that nothing drops upon the upper table, to injure the varnish.

To keep the neck quite smooth it may be occasionally rubbed with pulverized pumice stone put into a little muslin bag.\*

The dust that accumulates inside the violin may be removed by warming some very fine gravel or grains of wheat, and throwing them inside. The instrument is then shaken about, and on shaking the grains out again through the f holes, the dust comes away also. To make the pegs work easily and yet hold fast, they must frequently be rubbed with dry soap and then with chalk, where they come in contact with the peg box.

### Cleaning the hair of the bow.

If dirty, unscrew the nut from the stick, and wash the hair with warm water and soap. Then rinse in cold water, and hang up the bow to dry. When again screwed up, powdered resin is rubbed into the hair with a little brush. Spots of grease are extracted by rubbing with salt in blotting paper, or by a hot iron with blotting paper wrapped around it.

### Naming and tuning of the strings.

The four strings of the violin are tuned in perfect fifths. The first is the E string (1<sup>a</sup>), the second the A (2<sup>da</sup>), the third the D (3<sup>a</sup>), and the fourth the G (4<sup>a</sup>). The usual practice, when the pitch of the A is determined, is to tune the D to it, the G to that, and lastly the E to the A.\*\*

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\* New work is first prepared with a staining mixture to the desired depth of colour, smoothed and coated with hard spirit varnish, and again polished. *T*7.

\*\* The A may be taken from a pitch pipe, tuning fork, or piano, which should be maintained at concert pitch. In old violins, if the belly has yielded to pressure under the right foot of the bridge, it is well after playing to let down the first string. If a string is too flat, pull it up about a tone above the proper



### Compass of the violin.

The compass of the violin extends over about  $4\frac{1}{2}$  octaves. In the orchestra to this extent at most: —



pitch, let it so remain for a few seconds and then lower it to the correct pitch. If too sharp, reverse the process. Only the A must be taken from a keyboard instrument, the fifths on the keyboard being not quite perfect, but "tempered". Perfect fifths can only be obtained by a good deal of practice. Advanced students may test the tuning quietly by taking any two adjacent strings (with the little finger equally on both) in harmonics, or by beating lightly with the stick on the string. In the course of a piece, if even this is not possible, a slight pressure above the nut will sharpen a string, tugging it between nut and bridge will flatten; but this must only be regarded as a temporary expedient. *Tr.*

## PART II.

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### The technique of violin playing.

#### Attitude of the player.

When playing from notes the player places himself opposite the desk a little to the left, so that the violin does not hide the notes from view. The body should be erect, but not stiffly so. The right foot is put outward, the left straight, so that the toes are in a line. The weight of the body must rest chiefly on the left foot.



#### Holding the violin.

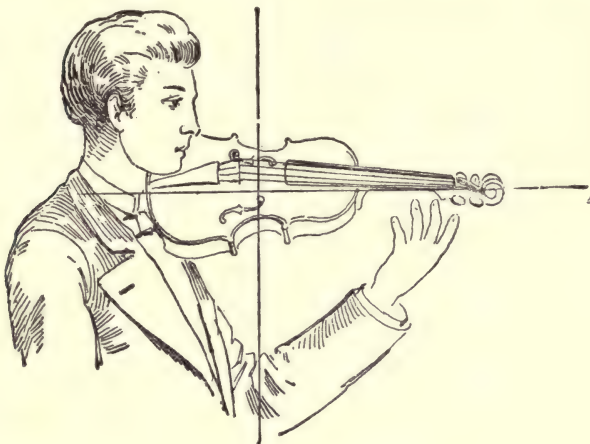
The violin is held with the left hand and rests on the left collar bone. The instrument must be horizontal. To give a firm grip, a small pad is often placed between the violin and the left shoulder. A chin-rest screwed to the ribs, and covering a part of the upper table, is also to be recommended. The chin-rest serves also to protect the varnish.



chin-rest.



To prove that the violin is held securely and well, the left hand may be removed.



### Position of the left hand and the left arm.

The left hand is placed so that the neck of the violin is held between the lower joint of the thumb and the third of the index finger. The neck must not be gripped, but *lightly* held\*, and care taken that between the neck and that part of the hand which connects the thumb and first finger, there is an open space. The inner part of the hand is kept away from the finger-board, so that the fingers may fall upon the strings from above. The position of the left arm must be such as to

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\* The real "holding" — as regards the weight of the instrument — is done at the other end by the chin pressing the violin against the collar bone. What further *steadying* power is necessary, the lower joint of the thumb must supply, rather than the first finger. Players who have attained considerable freedom are able to play certain passages *without any portion of the side of the index finger coming into contact with the neck*. Chin-rests of various patterns should be tried, and that which best suits the particular player selected, as bodily proportions differ. *Tr.*

bring the elbow far enough to the right to place it underneath the middle of the violin. To attain a correct manner of holding, place the first finger on



the second on the 2<sup>nd</sup> note of the A string,



the third on the D string,



and the fourth on the G string,



so that the fingers lie as follows: —



The fingers being lifted simultaneously, and allowed to remain in position over the strings, the position of the hand will be correct.

### Holding the bow.

The thumb is placed with its fleshy part close to the projection from the curved part of the nut, taking care that the middle knuckle is not bent inward, but always in an outward direction. The second joint of the index finger must rest against the stick. The middle finger is placed opposite the thumb upon the stick, whereupon the other two fingers follow, close to these. The little finger will then about rest with the lower part of its point on the stick.

### Position of the right hand and arm.

The right hand must project somewhat forward, and above the bow, and must be suitably arched. The carriage of the arm must be light, and the elbow not prominently lifted. When playing on the lower strings, the position of the hand and the lower part of the arm will naturally be higher.



### Testing the position.

Having succeeded in acquiring a firm hold of the instrument and of the bow, it is best to examine before a looking-glass the attitude of the whole body, which must be natural and unconstrained. The body and head should be held erect, the shoulders somewhat back. When beginning to draw the bow across the strings the manner of holding should be examined and corrected after every stroke before proceeding further.

### Bowing.

The bow is placed on the string at the nut, or lower part of the bow, the stick being tilted towards the finger-board. The bow must be drawn steadily to its point,

and exactly parallel with the bridge, whereby the wrist is compelled to move, and at the end of the stroke, on reaching the point of the bow, sinks so that the little finger only rests at its extreme tip upon the stick.



The upper arm is so held that with down strokes the elbow remains below the shoulder, until a third of the bow is left over. If the production of a louder tone is desired, the bowing is made closer to the bridge and in *piano* passages further away from it. The necessary power for producing louder tone is obtained only from



the thumb, index finger, and wrist and the fore arm is held as independently as possible of the upper arm.



**Principal signs used for the left hand and for the Bowing.**

- o open string
- 1 1st finger
- 2 2nd „
- 3 3rd „
- 4 4th „

- down bow
- ∨ up
- Sp. (Spitze) at the point of the bow.
- M. in the middle of the bow.
- Fr. (Frosch) at the heel (nut end) of the bow.
- G. B. (Ganzer Bogen) whole bow.
- H. B. half bow.

## Use of the down and up bows.

As a rule, in every piece beginning with a full bar a down bow is used for the first note, and in a piece beginning with a single stroke on the up-beat (unaccented beat) or an up-beat consisting of several notes bound together, *legato*, the up bow is used. If the up-beat contains several notes, it must be so arranged that the last of these is played with an up bow, for example: —



Exceptions to the rule of beginning a full bar with a down bow often occur; for instance, if the first bar begins *piano*, gradually to *forte*, as in the opening of the Freischütz overture: —



Here one begins with the up bow, because afterwards at the nut end more power can be brought to bear, thus bringing the forte into effect. A further example of exceptional treatment is the beginning of the Euryanthe overture: —



Equally there are exceptions to the rule of beginning up-beats with the up bow: —



### The first bowing exercises.

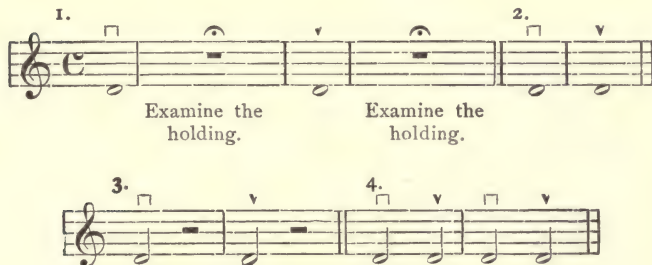
The violin being properly held, and the entire attitude being correct in every particular, the fingers of the left hand are placed on the strings as follows: —



Upon lifting them, let them remain over the strings in the same position.

The open strings are then bowed, and preferably at first the D string.

After each bow, let a pause be observed, to examine every detail of the position, and to revise it. The bowing exercises on the open strings are to be continued until at last notes varying in value from semibreves to crotchets are played with ease and certainty, and an even tone of good quality produced. The first bowing exercises are usually as follows: —





Each of these exercises should also be played upon the other strings. The exercise in minims and crotchets in half strokes and in the middle.

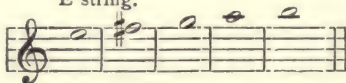
### Placing the fingers.

The first exercise consists in setting the first finger on all the strings in succession, then the second in conjunction with the first, the third in conjunction with the other two, and finally the fourth is added.



In the same manner on the other strings. If one desires to remain in the key of C\*, the first finger when on the E string must be drawn back a semitone to stop F, and on the G string, the 2<sup>nd</sup> finger must be put forward a semitone to play the note B. The remaining notes are stopped alike on all the strings. It is better at first not to adhere to the scale, but to stop the notes of the other strings as shown above on the D string; thus producing the following tones: —

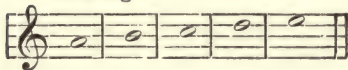
E string.



\* The easiest keys for beginners are G, D and A major, as in these keys the open strings may all be utilized; the fingers fall more naturally into position, and do not require to be "set back" a semitone, as in C major (F on the E string) and in the keys with flats. The scales and easy melodies in G, D and A might therefore, be practised with the following exercises, or if deemed advisable, precede them. *Tr.*



A string.

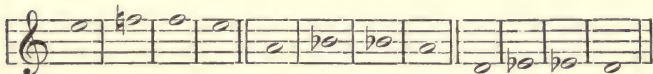


G string.



Next must be practised the putting back of the first, and the advancing of the second fingers on all the strings, then the advancing and withdrawal of all the fingers. Example: —

1.



The fingers must so descend upon the strings that the first joint stands perpendicularly upon them. The pressure of the fingers upon the strings must always be in excess of the pressure of the bow. According to one's playing, whether forcible or light, so the pressure of the finger is increased or decreased. In slow movements and long notes only that finger is pressed down which has to play the note. The others are lifted, yet so that each one is suspended exactly over its proper place. In ascending scale passages in quick time, the fingers are allowed to remain; in descending passages, one finger is lifted at a time. The observance of this rule greatly facilitates true intonation in descending scale passages, as, each finger being already in its place upon the note to be played, these places have not again to be separately found. There are, however, exceptions which will come under notice later. After the setting back of the first finger and the putting forward of the second finger have been successfully practised, the "free"\* setting of the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> fingers follows.



All the notes in regular order from the open G on the G string to B on the E string must now be played.



To attain certainty of fingering in the lower position, one of these two methods must next be adopted. Either intervals—thirds, fourths, fifths, sixths, sevenths, and octaves from each note on each string, in C major, must now be practised, or all the major and minor scales may next be

\* i. e. without the aid of the intervening fingers. *Tr.*

played, with the practice of the intervals in all the keys. Choice must be made as to which method of study be next pursued, according to the individuality and intelligence of the learner.

### Practice of intervals in C major:

#### 1. Thirds.

2. 2 4 2 4

3. 4 2 4 2

5. 4 2 4 2

6. 4 2 4 2

4. 4 2 4 2

&c.

#### Fourths.

##### 1.

2. 1 4 1 4

3. 2 1 4 3 2 4 3

4. 3 2 4 3 2 4 3

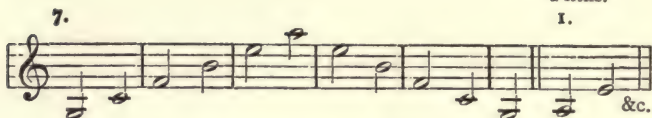
5. 4 3 2 4 3 2 4 3

6. 4 3 2 4 3 2 4 3

&c.

## Fifths.

I.





Here great care must be taken to distinguish between the differences that exist in these intervals, whether the 3<sup>rd</sup> is minor or major; the fifth perfect or imperfect, etc.

Simultaneously with the practice of intervals for the left hand, bowing exercises for the passing of the bow from one string to another must be taken, also skipping over a string as in sevenths and octaves. The scales, and, later, intervals and chords, must likewise be studied with various bowings and also legato. First, two notes should be taken to one bow, then gradually more, also with single notes and bound notes mixed. The practice of intervals may now be extended to the following.

### Chord exercises in arpeggio form.





8.



9.



### Stretching the little finger.

To reach the C in the second octave with the little finger, — whose natural position on the E string is on the note B, — it must be stretched, care being taken to avoid moving the wrist and altering the whole position of the hand.



&amp;c.

## The various kinds of bowing.

These are best classified into "primary" bowings (*Grund-Bogenstriche*) of which there are six different examples, and "secondary" bowings (*Neben-Bogenstriche*).

### Primary bowings.

1. The rapid detached stroke with the whole bow (*Grand détaché*). This is executed in such a manner that the bow moves quickly from its nut to its point, and back again in the same line, — parallel to the bridge. Between each stroke there must be a pause, but during it the bow must not leave the string. It must be so quickly executed that a crotchet is made to sound like a semiquaver.



Rendering: —



The stick must be firmly held between the thumb and the first and second fingers. The elbow, at the commencement of the down stroke must rest close to the body, and, on reaching the point of the bow, not be raised above the stick. Especial care is needed in order to make the up strokes equal in power to the down strokes.

2. The "singing" stroke. Also executed with the whole bow. The first contact must be delicate, and the single tones must follow each other without interruption. The player, drawing the bow quite parallel with the bridge, must press more and more as the point is reached. At the change of stroke, the wrist makes a slight movement, and the elbow assumes the same positions as in the previous *grand détaché* bowing.



3. The detached hammered (martellato) bowing. This stroke is chiefly made at the point of the bow, which must not leave the string. With every note the stick is pressed or pushed by the thumb in the direction of the index finger, so that each tone is sharply cut out, but with a musical quality. The up strokes must receive a stronger pressure.

This bowing can also be played at the nut end, and of course entirely with the wrist, which must be held lightly over the strings. The elbow must be tolerably close to the body. The martelé bowing is an excellent preparatory study for staccato, which is really only one out of a number of martelé notes taken in one bow.



Rendering: —



4. Detached stroke with the fore-arm. As indicated by its name, is executed by the fore-arm and the wrist, and from the middle to the point of the bow. The upper arm must remain quite still. In this bowing no pause must be made between the notes, but they must be connected easily and agreeably together.



5. The "skipping" stroke. This stroke is made at the middle of the bow, which must be lightly held between the fingers and controlled by the wrist. The stick is made to vibrate strongly, whereby the bow is caused to move up and down. It is difficult to attain an agreement between the placing of the fingers and the skipping movement of the stick, for which reason this bowing must first be practised on one note: —



Afterwards several notes may be taken on one string, then on the different strings.



6. The rebounding or springing (*sautillé*) bow. This bowing differs from the foregoing in that the bow rebounds from the string after each note, and is then permitted to fall upon it again from above. In order to avoid too great dryness or hardness in the tone, the bow when falling on the string must be gently controlled.



Rendering: —



### Secondary bowings.

1. The bound, or legato bowing. In this, as many notes are played at one stroke as may be found connected by the curved legato sign, or as necessitated by the phrasing. In passing from one string to another the wrist will require special watchfulness.



2. The staccato stroke. This is, as already stated, a series of martelé notes taken in one bow, and must first be slowly practised with the up bow, to the point, and with a free wrist; the thumb only exerting a slight

pressure upon the stick. The staccato is also executed with the down bow, beginning near the nut.



3. The springing staccato stroke. This consists of a series of rebounding notes ("Primary bowing" No. 6) taken in one bow, and can be rendered both by the up and the down bows.\*



4. The Tremolo is a succession of quick notes in very short strokes, and is executed with a loose wrist, the upper half of the bow lying upon the strings.



Another species of Tremolo is the following: —



\* Also known as the elastic staccato, Ricochet or Balzate. *Tr.*



Here two notes are included in one bow, thus causing it to resemble the skipping stroke. Only the upper half of the bow is used, and it is held lightly with the thumb and first two fingers.

5. The Ponticello. This is executed with the bow lying quite close to the bridge, whereby the tone becomes somewhat nasal. When so produced by the whole string orchestra it often makes a fine effect.

6. Flautando. Also with the bow resting on the string, but, unlike the foregoing bowing, it is executed just over the fingerboard. The notes so played yield a delicate flute-like quality of tone.

### Arpeggi.

By arpeggi is meant the intervals of a chord in quick succession. These may be extended over three or four strings with the most varied bowings and rhythms. Particular care must be taken to keep the wrist flexible.\*



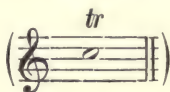
\* In the above examples the lowest note is played with a firm accent, beginning with the down bow, the wrist remaining flexible. In example *c* the bow should be turned over so as to bring the hair almost flat upon the string, (the hair preferably being rather tighter than usual). A slight "jerk" imparted to the down stroke sends the bow skipping over the strings of its own accord, on repeating the same arpeggio a few times. *Tr.*



### The Vibrato or close shake

is a trembling similar to the vibrato of a vocalist. Employed occasionally and with discretion it is of good effect. On the violin it is produced by setting the finger in tremulous movement upon the string, so that the pitch slightly rises and falls. Only the thumb and the finger in use must participate in the holding of the instrument. There is no special sign for the close shake in general use, its employment depending upon the player's taste. Sometimes it is indicated by the word *vibrato*.\*

### The Trill.

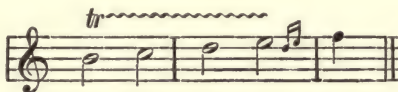


The trill is an even alternation, — usually quick, — of two adjacent notes and may be executed on all the notes of the violin. The note played alternately with the principal note may be either a tone or a half tone distant. The trill is made both with and without a turn at the end. The turn is played in one bow with the shake, and at the same speed. Exceptions exist in shakes ending

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\* In Spohr's method, and in a few other works, a wavy line *~* over the note indicates its employment. *Tr.*

with a full close. In a series of shakes the turn is reserved for the last: —



Various kinds of turns: —



Final shake.

Usually the lower note of the two constituting the trill is taken first. If it is intended that the upper note should begin the trill, it will be indicated by a small note before the principal note: —



The upper note of the trill is always understood to be in accordance with the key. If it is meant to be raised or lowered a semitone, a sharp or flat will be placed over the shake.



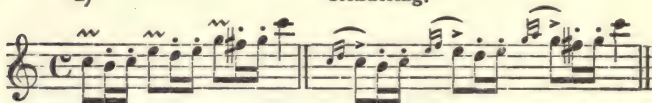
To execute the trill evenly, it must first be practised slowly. The finger making the trill must be lifted high, falling upon the string with firmness and elasticity, so that it is again lifted high. The bow meantime passes lightly over the string. The trill is studied upon every note in both tones and semitones.

### The Mordent (Praltriller).

The mordent is a single alternation of two notes preceding the principal note, and is generally indicated by the following sign: —

a)

Rendering.



or:



b)



Rendering.



or:



### The double trill.

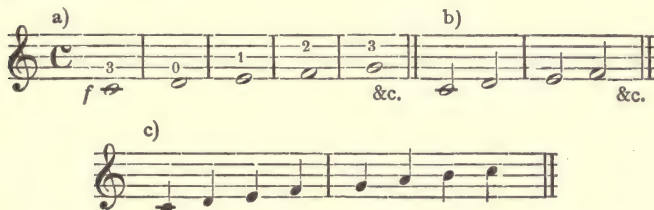
To this species of shake, difficult of execution, applies all that has been said about the single trill. The player's chief care will consist in making both fingers fall quite simultaneously upon the strings.



## Scale practice.

Scale practice demands diligent application. By its means we attain certainty of intonation, power and flexibility of tone, as well as familiarity with the various kinds of bowing.

The beginner must now practise all the major and minor scales, in the first position, first in moderate tempo, with whole bows:



Then with short detached strokes in the middle of the bow, at the point, and also at the nut, and with the foregoing "primary" bowings, —





The scales are then practised with varying bowings and rhythms, legato and staccato. for example: —

Examples of scale bowings and rhythms:

- a) Legato scale with slurs and accents.
- b) Legato scale with slurs and accents.
- c) Legato scale with slurs and accents.
- d) Staccato scale with slurs and accents.
- e) Legato scale with slurs and accents.
- f) m. Sp. Fr. (Staccato scale with slurs and accents, marked m. Sp. Fr.)
- g) Legato scale with slurs and accents.
- h) Legato scale with slurs and accents.

### Fingering of the scales.

To each note in the first position belongs its own finger, whether the note is raised or lowered a semitone, the same finger being used. As a rule in ascending passages the open string is used; downwards, the 4<sup>th</sup> finger is preferred in its stead. If the notes of the open strings are raised a semitone, usually the 4<sup>th</sup> finger plays it on the string below.

Fingering of the scales:

Example of a scale in G major (one sharp) with fingering indicated below the notes:

2 3 4 1 2 3 4 1

If the scale begins with such a note, the first finger will be used twice in succession; for example: —



### The chromatic scales.

In the chromatic scales, the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> fingers will each be used twice in succession, and of course must be pushed forward (or backward) with firmness to the next note. The 4<sup>th</sup> has one note only on each string assigned to it. The fingering will be the same, whether the scale is expressed by sharps or flats: —



Another system of fingering, utilizing the open strings, is as follows: —



### The Positions.

The various places for the left hand, up and down the neck, are known as the positions, and each is determined by the place reached by the first finger. If the hand is so placed that the first finger is ready to press down these notes



it will be termed the first position. If the first finger is upon these



it will be the second position.

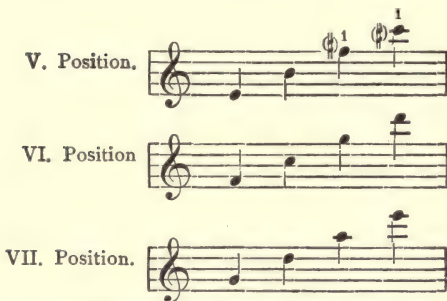
The ball of the thumb must not touch the neck. As in the first position the first finger remains upon the strings as guide. The thumb also, lies opposite the first and second fingers.



In this position the ball of the hand comes in contact with the ribs of the violin.



From this position upward the thumb is withdrawn further and further underneath the neck of the instrument.



Besides these there is the half-position (nut-position, or back-shift)



which, when enharmonically changed to



belongs to the first position.

The positions retain their names when the notes are sharpened or flattened a semitone, only one must frequently change the finger in enharmonic passages, or the position.


### Changing the position.

Sliding from one position to another must be executed with ease and certainty, and it is especially necessary to grip the violin between the chin and the collar bone, in order to give the hand free play. Particular care must be bestowed upon

### Sliding the fingers whilst changing positions.

If in passing to a higher or lower position, the last note of the position just left, and the first of the position aimed at, have to be played by the same finger, it must slide over the string firmly, *and without leaving it*, whether the notes in question are legato or not.

Table of the Positions.

																																			
I. Position	0	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4						
II. Position	.	.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4					
III. Position	.	.	.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
IV. Position	.	.	.	.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4			
V. Position	.	.	.	.	.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4		
VI. Position	.	.	.	.	.	.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
VII. Position	.	.	.	.	.	.	.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4





If the first note, when ascending to a position, is to be played by a finger following that used in the lower position, the first must slide with it, remaining until the position of the hand is again changed, or until released by an advancing finger. The first note must be played firmly by the finger assigned to it, without causing the slide to be heard.

In the following examples, the accompanying fingers are indicated by small notes.



If the notes of the different positions are to be taken upon *two* strings,



the finger goes with it to the higher position, but without necessarily remaining on the string.

In proceeding downward to another position, the finger on the last note slides with that which is proceeding in advance so far as to find its place in the lower position, but with the understanding that in case the note that follows is not to be played with the same finger, it must not remain down.



If the first note of higher position is to be played by a finger which is not the last used in the lower position, it must slide with it until the proper place in the higher position is reached, but must be lifted as soon as the finger which has to play the first note is put on the string.



If the first note in a lower position is to be played with a finger that in the upper position is ultimately replaced by the finger following, the finger in question must slide from the upper position to its place in the lower. But ere it has reached it, the first note in this position must be gripped.

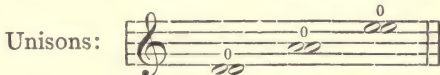


If the notes of the different positions are not bound together by means of *legato* signs, this sliding of the finger must take place so quickly that no notes are heard between. If the notes are bound together to be played in one bow, then the *portamento* or slide will be audible. The player must beware lest the *portamento* from one tone to another becomes exaggerated, or perhaps the entire enharmonic scale lying between the notes will be produced. All "whining" must be avoided, and the note next that to which the finger is sliding should not be heard.

The violinist must know the major and minor scales in all the positions, above all acquiring certainty in the various positions. On this account stress must be laid on the study of the same with the greatest possible diligence.

### Double stops.

The violin is capable of producing a great variety of double notes or double stops. In conjunction with an open string, all the intervals may be given.



In unisons, the note given by the open string is produced simultaneously on the next lower string. The fingering adjusts itself according to the position in which one is playing, and it may be practised in the first four positions.

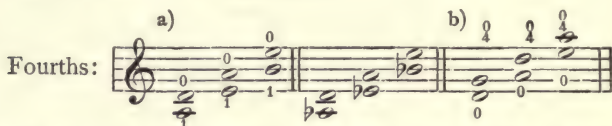


At *a*, the lower note will be played on the lower string, but at *b* the upper note is produced on the lower string. The fingering at *a* is conformable to the position employed — either the 3<sup>rd</sup>, 2<sup>nd</sup> or 1<sup>st</sup> finger may be on the lower note. At *b*, the upper note can be played either in the 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> or 5<sup>th</sup> position and either the 4<sup>th</sup>, 3<sup>rd</sup>, 2<sup>nd</sup> or 1<sup>st</sup> finger may be placed on the upper note.





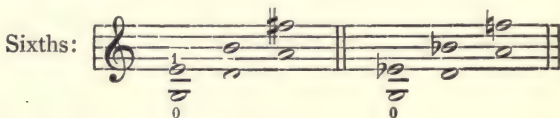
The thirds at *a* lie in the first two positions. At *b*, the upper note is taken on the lower string, and either in the 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> or 6<sup>th</sup> position.



*a* lies in the first position, at *b* the higher note is again produced on the lower string (as a harmonic note) in the 4<sup>th</sup> position.



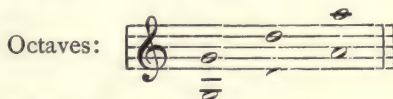
The perfect fifths in this example have each two open strings; the imperfect fifths are played either in the first or half position.



in the first position.



in the first and second positions.



in the first three positions.



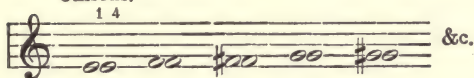
The upper notes in the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> positions.



The upper notes in the 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> or 5<sup>th</sup> positions.

### Double stops without open strings.

Unisons.



Seconds.



Major Thirds.



Minor Thirds.



Thirds are fingered with the 1<sup>st</sup> and 3<sup>rd</sup>, or the 2<sup>nd</sup> and 4<sup>th</sup>, also with the 3<sup>rd</sup> and 4<sup>th</sup> fingers in a series of thirds.

Fourths. Perfect 4<sup>ths</sup>.





## Augmented 4ths.



Fingering:  $\frac{1}{2}$ ,  $\frac{2}{3}$  and  $\frac{3}{4}$ .

## Fifths. Perfect 5ths.



## Imperfect 5ths.



Perfect fifths are fingered  $\frac{1}{2}$ ,  $\frac{2}{3}$ ,  $\frac{3}{4}$  or  $\frac{4}{5}$ . Imperfect fifths are fingered with the same fingers as fourths.

## Major 6ths.

Sixths.



## Minor 6ths.



Fingered  $\frac{1}{2}$ ,  $\frac{2}{3}$  and  $\frac{3}{4}$ .



Fingered  $\frac{1}{3}$ ,  $\frac{2}{4}$ .



Fingered  $\frac{1}{4}$ , in the upper positions frequently  $\frac{1}{3}$  and  $\frac{2}{4}$ .

It is necessary to remark that the foregoing examples do not give the fingering of the scales in double stops, only the fingerings which may be used in double stops as met with singly.

To these double stops without open strings, those in conjunction with an open string (pp. 53, 54) can still be added by this means, — that they are played on two lower strings; e. g.



The first stops on the D and G string are obviously excluded from this.

### Chords of three notes.

In triple stops the two upper notes have mostly the same duration, the lower note being previously released by the bow. Three notes may, however, be made to sound simultaneously, but special skilfulness is requisite, and the sounds cannot be of long duration. Formerly Paganini, Ole Bull, and other violin virtuosos, used a very flat bridge in order to play in three and four parts. Such tricks may be produced even with the ordinary bridge, by unscrewing the nut of the bow, passing the stick underneath the fiddle, letting the hair lie upon the strings, and holding both hair and stick together with the right hand.

As a rule, when several chords in three or four parts succeed each other, they are played with down bows in order to obtain the necessary power and equality of tone. Here and also in the four part chords which follow, the easiest are those which make use of the open strings:

Triple stops with two open strings:



With one open string:



1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

&c.

Without open strings:

1 2 3 4



Fingering  $\begin{matrix} 2 & 8 \\ 1 & 2 \\ 1 & 2 \end{matrix}$  and  $\begin{matrix} 4 \\ 3 \\ 8 \end{matrix}$



Fingering  $\begin{matrix} 3 \\ 2 \\ 1 \end{matrix}$  and  $\begin{matrix} 4 \\ 3 \\ 2 \end{matrix}$



Fingering  $\begin{matrix} 2 \\ 3 \\ 1 \end{matrix}$  and  $\begin{matrix} 3 \\ 4 \\ 2 \end{matrix}$



Fingering  $\begin{matrix} 2 & 3 & 4 \\ 2 & 3 & 4 \\ 1 & 2 & 3 \end{matrix}$



Fingering  $\begin{matrix} 4 \\ 2 \\ 1 \end{matrix}$





Fingering  $\begin{smallmatrix} 4 & 4 \\ 2 & 3 \\ 1 & 2 \end{smallmatrix}$  and  $\begin{smallmatrix} 3 \\ 2 \\ 1 \end{smallmatrix}$



Fingering  $\begin{smallmatrix} 3 \\ 1 \\ 2 \end{smallmatrix}$  and  $\begin{smallmatrix} 4 \\ 2 \\ 3 \end{smallmatrix}$



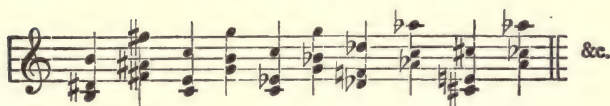
Fingering  $\begin{smallmatrix} 1 \\ 1 \\ 4 \end{smallmatrix}$



Fingering  $\begin{smallmatrix} 1 \\ 3 \\ 2 \end{smallmatrix}$  and  $\begin{smallmatrix} 2 \\ 4 \\ 3 \end{smallmatrix}$



Fingering  $\begin{smallmatrix} 4 & 4 \\ 1 & 1 \\ 2 & 3 \end{smallmatrix}$  and  $\begin{smallmatrix} 3 \\ 1 \\ 2 \end{smallmatrix}$



Fingering  $\begin{smallmatrix} 2 & 2 \\ 1 & 1 \\ 4 & 3 \end{smallmatrix}$  and  $\begin{smallmatrix} 3 \\ 2 \\ 4 \end{smallmatrix}$



Fingering  $\begin{smallmatrix} 2 \\ 4 \\ 1 \end{smallmatrix}$



Fingering  $\begin{smallmatrix} 1 \\ 2 \\ 4 \end{smallmatrix}$



Fingering  $\begin{smallmatrix} 4 \\ 1 \\ 2 \end{smallmatrix}$

Chords in four parts (quadruple stops).

With two open strings:



With one open string:



Without open strings:









A string. E string.

8va

At a fifth:

G string. D string.

A string.

8va

At a third:

G string. D string.

8va

A string. E string.

8va

Artificial harmonics may also be produced at the distance of a minor third, but these speak with difficulty.

At an octave:

G string.



In like manner on the higher strings.

In the lower positions those at the octave necessitate a wide stretch between the 1<sup>st</sup> and 4<sup>th</sup> fingers, rendering them impossible for small hands.

### Double harmonics.

Both natural and artificial harmonics may be played as double stops. The former speak best, the latter being more difficult. They require very thin stringing.

#### a. Natural double harmonics:



Similarly on the upper strings.

#### b. Artificial double harmonics:

The large notes indicate the notes which are to be pressed down firmly, the small notes those to be lightly touched, and the sign  $\diamond$  the actual sounds produced.

*a.* Fifths, produced at the distance of a fifth, fourth and third:

8va

*b.* Thirds.

(major) &c. (minor) &c.

*c.* Fourths.

&c.

*d.* Sixths.

(major) (minor) &c. &c.

## e. Octaves.



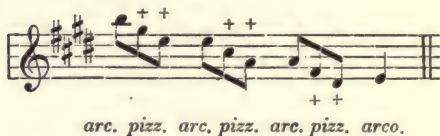
## The pizzicato.

The most usual method of playing pizzicato is by means of the index finger of the right hand, by which the string is gripped and plucked. The thumb is placed against the fingerboard. In pieces to be played pizzicato throughout, the thumb may be employed. In this case the violin is held down (underneath the right arm), as, for instance, in the Serenade in *Don Giovanni*, when the violin replaces the mandoline:

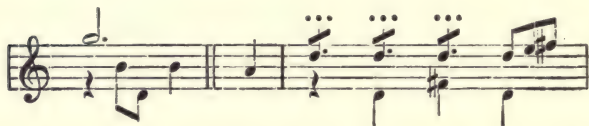


The sign used is *pizz.*, its cessation, *arco*. The pizzicato is also possible with the left hand, and is chiefly thus employed when notes played by the bow and pizzicato notes follow each other quickly. Left hand pizzicato is indicated by + over the notes, and is usually executed by the finger which has pressed down the preceding note, or else with the fourth finger.





Notes may be also played *arco* and *pizzicato* simultaneously, for example,



Chords also sound well pizzicato, as for instance,





If it is desired that the tones shall vibrate well, the thumb is released from the fingerboard, and the fingers of the left hand remain pressed down on their notes. Pizzicato stops in chords are also mixed with notes played by the bow, and are then plucked with the second finger of the right hand.



The *arco* notes are played at the heel of the bow, and with the up stroke.



## PART III.

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### The rendering.

The rendering of a piece implies its artistic reproduction, every necessary artistic resource being therein blended. The violinist is capable of a perfect rendering only if, — in addition to a firm, easy technique of the left hand, adroitness in bowing and susceptibility to the modifications of tone, and a technique equal to all demands made upon it, — he has under his control a higher spiritual musical development, fine taste, and a warm individual feeling. Only through the combination of all these qualities can one reinvest the dead signs of the composer with spirit and life, and cause his work to pass before the hearer's soul as an ideal, living picture.

### Intellectual culture.

Under this head must be included a knowledge of the theory of music, which renders possible the clear understanding of the sequence of ideas which the composer has expressed through time, degrees of movement, dynamic signs, melodic periods, and the harmonies upon which they are constructed, the rhythmic combinations; and through all these peculiarities the character of a piece as well as the individuality of the composer. And where special directions for the rendering are not employed, to perceive from the text of the work itself the correct rendering.

### Taste.

To render a piece of music with taste, signifies the reproduction of the same so that the hearer perceives through the player a complete understanding of it, and

throughout its performance receives a correct impression of its character. If an artist has given expression to all the composer's written dynamic gradations of tone-colour with understanding and feeling, it will be artistically refined; if infused with his own individuality, and if no awkwardness appear technically with respect to the manipulation of his instrument, his performance will be regarded as tasteful.

It should be especially his concern to avoid the numerous faults common to many players; for example, "whining," a mawkish drawling from one tone to another, exaggeration of the close shake on the part of the left hand, inartistic accentuation, unmeaning throwing of the bow upon the strings, &c.

### Individuality.

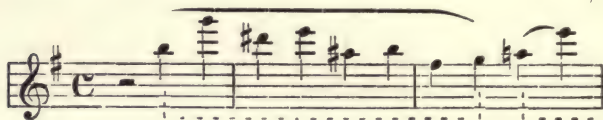
If the artist has studied and learned how to give expression to the individual feeling of the composer, his own individuality in the performance is also of great consequence. It consists in this: that the same piece in performance shall appear ever fresh and new. Individual feeling is subject to continuous change, through influences from within and without, consequently an artist who has acquired a full and active control over all his powers does not perform a piece the second time in precisely the same manner as the first time. Where however, this is the case, it may be regarded as a sign that the performer has not yet arrived at a complete artistic freedom.

### Phrasing.

Upon this subject no exhaustive treatise will be given, but only some observations upon intelligent phrasing as applied technically to violin playing. As in singing, and in wind instruments the breath, so in the playing of stringed instruments the change of bowing, is the potent medium through which phrases are divided, distinguished from each other, and rendered clear. Stringed instruments present considerably greater difficulty in this respect than singing, on account of the manifold kinds of stroke in bowing, — often within the compass of a short phrase the most varied bowings occur; moreover, it cannot be laid down that with each phrase or period the stroke must be changed. These phrases may, however, in many cases coincide with the change of bowing, and the player must in general make

it his aim to obtain correct phrasing by a suitable application and adjustment of the changes in the stroke.

The following examples from Mendelssohn's violin concerto are often incorrectly phrased, through changing the bow in the wrong places: —



The above passage is thus rendered by many violinists:



and in David's edition of the concerto it is even marked thus: —



and a similar passage in this way: —



A prolongation of this theme also shows incorrect changes of bow, from which wrong phrasing ensues: —

*mf* *dim.*

*sempre più tranquillo.*

The bowings indicated underneath the notes show the correct phrasing, and also the effect aimed at in connecting the idea with the previous example.

In passages where the phrasing is not plainly defined by the changes of bow, the change occurring in the middle of a phrase, the strokes must be made to follow each other as smoothly as possible (i. e. without a break):

*a. Andante.*

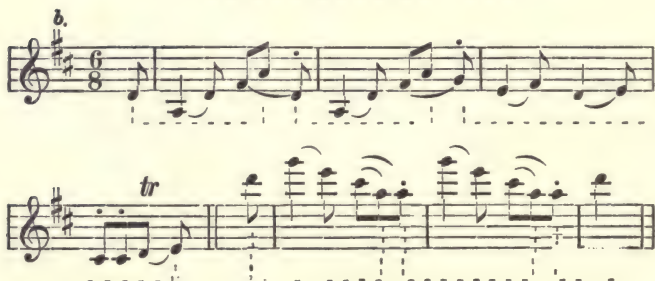
*b. Allegretto ma non troppo.*





Passages which, owing to rapid time and bowing, are not easily to be rendered clear by the player, must at least have the real meaning of the phrase indicated with correct accentuation. It will then become apparent in the rendering; for example.

*a. Allegro molto vivace.*



c. Concerto by Lipinski (Bowing marks by David).

*Adagio.*



Here the phrasing would become clearer and more intelligible if the legato signs were made to include the notes next to them in the following passages: (1) the e in the second bar; (2) as far as d in the fourth bar; (3) e in the sixth bar, (which would be better tied to the f#); then in the following bar the two d's could be played in one bow, &c.

It is still harder than in compositions by violinists or in pieces marked by them, to make the right changes of bow in the sense of the phrasing in the works of composers who are not thoroughly familiar with the technical handling of the violin, and whose indications of bowing are somewhat eccentric, or merely mark the difference between staccato and legato. Even our classical composers have not always been sufficiently strict in this respect, and the appropriate phrasing has been supplied by many violinists, as for example in the Quartets of Mozart and Beethoven.

The fingering is just as essential to correct phrasing, as the bowing. Generally the changes of position are made so as to suit the requirements of the phrasing, that it may be rendered smoothly. This is particularly needful in long sequences of notes on one string.



In the first four bars the positions are not so well suited to the phrasing as compared to bars 5 and 6.



In this passage from Richard Wagner's "Siegfried", most players change the position with the first note of the third bar, whereas it should occur after this note, on the c#. In order to render it so, the 4<sup>th</sup> finger may be taken three

times in succession, beginning with the highest *c*♯. Here also the changes of bowing should coincide with the phrasing marked.

It is essential to a correct rendering that, even in the first pieces played by a beginner, a perception of the phrasing as a whole should be acquired; not, as is usually the case, regarding the bowing marks and the legato signs as exclusively determinative of it. In this respect, unfortunately, there is nothing offered for the student's enlightenment and the improvement of his taste in the existing violin methods; at least, no method is known to me containing apposite suggestions and remarks on this head.

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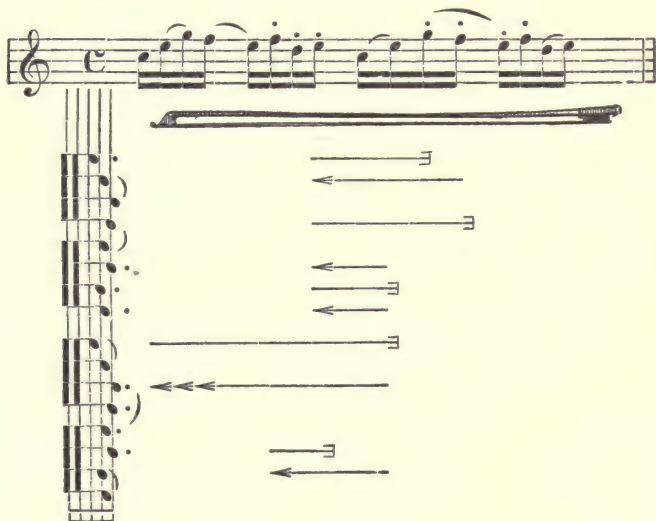
## APPENDIX.

### Pictorial representation of the bow-strokes.

The signs in general use indicating the down and up strokes, are these  $\sqcap$   $\vee$ .

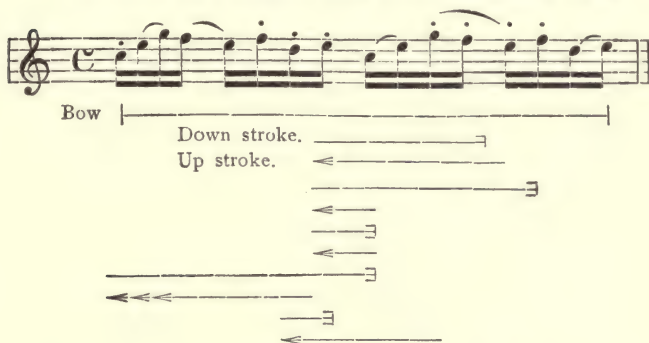
The first sign indicates the lower end of the bow, or nut (Ger. "Frosch"), the second, the upper part or point ("Spitze").

Hermann Schroeder, in his edition of Kreutzer's 42 Studies (dedicated to Joachim), has introduced a further development of these signs. They are not placed in their usual position, but sideways. Example: —





The same in a simpler and more condensed style.



Read from the left, the bowings in the first example are shown together with their notes, and the signs of up and down strokes are then to be found in their ordinary positions. The editor of the Studies has, however, given the preference to the employment of the second manner of writing these, on account of the simplified and easily produced representations of the bow, and also because of the compressed form of the bowing strokes given below it. The pictorial signs for the bowing are more particularly for use in such studies as exemplify different methods of playing, or such as have groups of repeated phrasings and bowings; in the remaining studies they are employed wherever the ordinary signs and terms do not suffice to show the relative extent of the distribution of the bow.

### The mute.

The mute is a clamp with three notches, which, to obtain a muffled tone, is fastened on the bridge between the strings. Its use is indicated by "con sordino," its removal by "senza sordino," or by "with" and "without mute". There are also mutes which are fastened to the violin in order to avoid this noisy fixing and unfixing, being brought into action by a slight push. These mutes are not made as a clasp, but consist of a small plate which presses against the bridge, and not upon it.



## The simultaneous sounding of subordinate and combination tones.

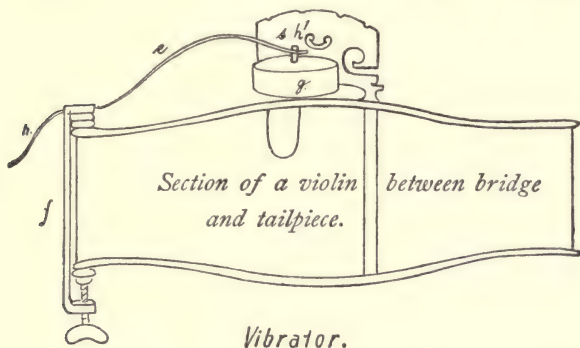
Without entering into the province of musical acoustics, the well-known experiment only can be mentioned here demonstrating that mingled with the notes one plays, others are audible. It is with this object that a snuffbox or a key is laid on the upper table of the violin. If one plays double stops in slow tempo whilst one of these articles is thus placed, not only two notes, but three, four, or even more, may be heard. In order to obtain good and correct progressions in harmony, the double notes played must follow in suitable sequence. Generally, two intervals of the same kind should not follow each other.

In order to make the sympathetic tones more plainly audible, and at the same time to obviate the whizzing noise produced during the bowing by the article placed on the upper table, Hermann Schroeder has invented an apparatus called "Vibrator for the production of harmonic overtones, and for the reinforcement of the combination tones of stringed instruments" (Germ. R. Patent No. 40224).

The inventor says in his specification "Researches into the sympathetic tones of instruments of the violin species, and a theory deduced therefrom as to the movement of the bow upon the strings", (Leipsic, C. W. Fritzsche) amongst other things the following: — In order to produce upon stringed instruments — more especially the violin, — the harmonic overtones of the notes played, as well as the combination tones, a weight (g) is brought over the upper table of the violin fastened to it, but allowed free play. This weight, when the instrument is being played, vibrates with the vibrations of the upper table, being kept in its place by the spring (h, f). That the weight, during its vibration, may be firmly kept in one fixed position, the holder (f) is fastened to the ribs of the violin. On the other hand the shifting, very elastic tail (h) above this holder, with its fastened end (h<sup>1</sup>) over a peg (s), grips the vibrating weight (g) controlling its movements up and down upon the instrument.

With the spring (h) in position, one can then fix the screw and holder (f) over any part of the ribs, bringing the weight (g) into action upon various parts of the body of the violin. Yet its application will best suc-

ceed if brought upon the upper table, either in front of, or behind, the bridge, under the two strings G and D,



because here the wood of the upper table is brought most into vibration, and also because the most serviceable tones of these strings — particularly the notes of the middle part of the scale — cause these subordinate and combination tones most clearly to be heard. The spring being quite flexible, may be bent to any shape, and in the circular form shown above helps the firm position of the weight with respect to the amount of pressure. The under, and somewhat concave, disk of the weight is covered with paper, which agreeably modifies the tone quality.

The use of the vibrator permits the production of curious and often striking effects, especially in light and flowing playing, as, perchance, in chorales, when three, four or more parts become audible in regular harmonic sequence. The tone of the violin is caused to resemble very much that of the harmonium, and nuances from the lightest *piano* to at least *mezzo forte* are obtainable.

## Celebrated violin players of the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> Centuries.

*Adelburg, August von*, born 1833, at Constantinople, originally intended for the Diplomatic service, was a distinguished violinist and composer. He was taught by Mayseder. He died at Vienna, Oct. 20th 1873, after a long period of mental aberration.

*Alard, Delphin*, born March 8th 1815, at Bayonne, a noted virtuoso and teacher (amongst others, of Sarasate); after Baillot's death became professor at Paris Conservatoire until his retirement in 1875. He produced concertos, a violin school and studies. Died Febr. 22nd, 1888, Paris.

*Arditi, Luigi*, born 1822 at Crescentino (Italy), settled in London as conductor.

*Armingaud, Jules*, born 1824, Paris, renowned there as a quartett player.

*Artot, Alex. Joseph Montagney*, born Feb. 5th 1815, at Brussels, died July 20th 1845, at Ville d'Avray near Paris. He studied at Paris Conservatoire under Kreutzer, became member of several orchestras, then made extended concert tours through Europe and America. He wrote a violin concerto, string quartetts, &c.

*Auer, Leopold*, born May 28th 1845, at Vesprin, Hungary. Pupil of Dont in Vienna, also of Joachim. From 1863—1865 he was leader at Dusseldorf, then at Hamburg, and from 1868 in a similar capacity with the Imperial orchestra, St. Petersburg, and professor at the Conservatoire there.

*Baillot, Pierre Marie François de Sales*, born Oct. 1st 1771, at Passy near Paris, pupil of Viotti. He taught at the Paris Conservatoire, and wrote a great violin method, studies, concertos and quartetts. He died Sept. 15th 1842.

*Baltzar, Thomas*, born in the first half of the 17th century at Lübeck; was regarded in his time as a phenomenal player; died in 1663.

*Barcewicz, Stanislaus*, born April 16th 1858, at Warsaw, pupil of Laub in Moscow; mostly engaged in concert tours.

*Bargheer, Karl Louis*, born Dec. 31st 1833, at Bückeburg, pupil of Spohr, was from 1863—1876 Court Capellmeister at Detmold, lived subsequently at Hamburg. Died 1902.

*Barth, Richard*, born June 5th 1850, at Gross-Wanzleben, Saxony; pupil of Beck at Magdeburg, and of Joachim. Became a left-handed player, owing to an accident to one of his fingers. Since 1882 leader at Krefeld.

*Bazzini, Antonio*, born Nov. 24th 1818, at Brescia; known also as a composer. He lives in Milan as teacher of composition at the Conservatorio, and since 1880 as its Director.

*Becker, Jean*, born 1836, at Mannheim; pupil of Kettenus there and of Alard in Paris; was leader at Mannheim and on resigning (1858) made concert tours. At Florence he founded the Florentine Quartett, in 1866, with Masi, Chiostrì and Hilpert (subsequently Spitzer-Hegyesi), which was dissolved in 1870; he then travelled with his children, professionally, and died in 1884.

*Benda, Franz*, born Nov. 25th 1709, at Alt-Benatky in Bohemia, was at first a choir boy in the Nicolai Church, Prague, then in the choir of the Dresden Kapelle. Later he became a violinist (pupil of Konyczek and Graun), entered the Berlin opera orchestra in 1732, and became leader in 1771. He died at Potsdam, 1786. His brothers George, Johann, and Joseph, and his sons Friedrich Wilhelm Heinrich, and Karl Hermann Heinrich, also a son of Joseph Benda's (Ernst Friedrich Johann) were all employed in the Royal orchestra, and, with the exception of George and Ernst, were pupils of the elder Benda.

*Bennewitz, Anton*, born March 26th 1833, at Privret, Bohemia; pupil of the Prague Conservatorium. He was leader at Salzburg and at Stuttgart; since 1866 professor in, and since 1882 Director of, the Prague Conservatorium.

*Beriot, Charles de*, born Feb. 20th 1802, at Louvain, the chief exponent of the Belgian school. He taught



amongst others Vieuxtemps and Prume. His works are well known, chiefly his concertos and *Thèmes variés*. He resided in Brussels, became blind in 1852, and died in April 1870.

*Besekirsky, Basil Basilewitzsch*, born 1835, at Moscow; pupil of Leonard at Brussels. He appeared with success in Germany, France, Spain, &c., as a virtuoso.

*Biber, Franz*, born 1638, at Wartenburg on the Bohemian frontier, died 1698 at Salzburg, where he was Capellmeister. He was raised to the nobility by the Emperor Leopold 1st. A few sonatas composed by him are to be found in David's advanced school of violin playing.

*Blagrove, Henry Gamble*, born Oct. 1811, at Nottingham. Taught by his father, he played in public at the age of five, and on the opening of the Royal Academy of Music, London, was one of the first pupils, studying with F. Cramer. In 1833—1834 he studied under Spohr. He was for 30 years one of the most prominent English players, and died Dec. 15th 1872.

*Blankensee, Julius*, born April 9th 1858, at Wartburg in Westphalia; pupil of Joachim. He was Kammervirtuos at Sondershausen, and subsequently leader at Nuremberg.

*Böhm, Joseph*, born April 4th 1795, at Pesth, died March 23rd 1876; pupil of Rode, and teacher of Joachim. He was engaged chiefly in the Viennese Court orchestra, and as teacher in the Vienna Conservatorium.

*Bohrer, Anton*, born 1783 (1791?) at Munich; pupil of Rud. Kreutzer. He was leader at Berlin and Hanover, and died in 1852.

*Bott, Jean Joseph*, born March 9th 1826, at Cassel, died 1895, in America; pupil of Spohr. He was leader at Cassel, and subsequently at Meiningen and Hanover (Court-Capellmeister), where he was pensioned in 1878. Since then he lived in Hamburg, New York, &c.

*Boucher, Alexandre Jean*, born 1770, Paris, died 1861. He was a great charlatan in violin playing, yet was received with much applause on his concert tours.

*Brassin, Gerhard*, born June 10th 1844, at Aix; pupil of David. He was leader at Berne and Gothenburg, then teacher in Stern's Conservatorium, Berlin; from 1875—1880 conductor of the Breslau Musikverein; since then living in St. Petersburg.

*Brodsky, Adolph*, born March 21st 1851, at Taganrog (Russia); pupil of Jos. Hellmesberger at Vienna. He was member of the Court opera orchestra, visited Russia as virtuoso, then became teacher in Moscow Conservatoire, afterwards at the Leipzig Conservatorium. In 1892 he went to America, but in 1895 became principal of the Manchester Royal College of Music.

*Burmester, Willy*, born at Hamburg, March 16th 1869, studied under Joachim at the High School, Berlin, but elected to make a special study by himself of Paganini difficulties, in whose works he is probably unrivalled. He appeared in London in 1895.

*Cambini, Giov. Giuseppe*, born 1746, at Livorno, died 1825, Paris, where he had settled in 1770.

*Campagnoli, Bartolomeo*, born Sept. 10th 1751, at Cento near Bologna; pupil of Nardini. He was from 1797 leader at the Leipsic Gewandhaus concerts; subsequently director at Neu-Strelitz, where he died Nov. 6th 1827. Wrote a good method, and some studies.

*Cannabich, Christian*, born 1731, at Mannheim, died 1797, at Munich (or 1798 at Frankfort); was leader at Mannheim, and in this capacity, as also in that of teacher, was quite remarkable.

*Carrodus, John Tiplady*, born at Keighley, Yorkshire, Jan. 20th 1836, died July 13th 1895, in London. He studied with Molique in Stuttgart, was leader of some of the chief English orchestras, and was also a fine solo player.

*Coenen, Franz*, born Dec. 26th 1826, at Rotterdam. Solo violinist to the late King of Holland; accomplished solo and quartett player; living at Amsterdam.

*Collins, Isaac*, born 1797, died 1871, in London, was a celebrated English performer. His son

*Collins, Viotti*, was also an excellent player.

*Colonne, Edouard*, born July 23rd 1838, at Bordeaux; studied at the Paris Conservatoire under Girard and Sauzay, but became a conductor, and is, as such, very celebrated in Paris.

*Colyns, Jean Baptiste*, born Nov. 25th 1834, at Brussels. He studied at the Conservatoire there, has been since 1863 a teacher in that institution and since 1888 also at the Antwerp School of Music.

*Corelli, Arcangelo*, born 1653, at Fusignano near Imolo

(Bologna), was the founder of the Italian school, which in its executive and creative aspects inaugurated a marked epoch in the art of violin playing. Violin composition and technique were brought by him into definite form, serving as a sure foundation for later times. Like all the violinists of that period, Corelli was also a composer, and in this capacity stood prominently forward. His music has lasted to our own day, the complete edition having been brought out by Joachim and Chrysander, and separate sonatas arranged for violin and piano by G. Jensen, and others. Living chiefly in Rome, Corelli was held in extraordinary esteem as violinist and composer, and a great number of pupils crowded round him. His most celebrated pupils were Geminiani and Locatelli. He died in 1713, after a tour to Naples.

*Clement, Franz*, born 1780, at Vienna, died there in 1842 was first Concertmeister at the theatre "An der Wien".

*Courvoisier, Carl*, born Nov. 12th 1846, at Basle; lived in Düsseldorf and enjoyed much favour as teacher and player. He went to England in 1885, and is now living in Liverpool. Author of a violin school and studies, also sundry articles on the technique of violin playing.

*Cramer, Wilhelm*, born 1743 or 1745, at Mannheim, died 1799, in London, where he was leader at the Italian Opera, and in various concert societies. He was regarded in England as the first violinist of his time.

*Cröner, Ferdinand, Carl and Johann* (brothers), were all members of the Munich Court orchestra between 1737 and 1786. In 1749 they were raised to the rank of the nobility.

*Csillag, Hermann*, born 1852, at Bakony-Telek (Hungary); pupil of Hellmesberger at Vienna, became member of the Court opera orchestra there, and subsequently leader at Baden-Baden, Dusseldorf, Hamburg and Rotterdam. From 1887—1888 taught in the Conservatorium at Helsingfors.

*Damrosch, Leopold*, born 1822, at Posen; pupil of Hubert Ries, prepared for a medical career. He was from 1857 Capellmeister at Breslau, and since 1871 in New York, where he died in 1885.

*Dancla, Jean Bapt. Chas.*, born Dec. 19th 1818, at Bagnères-de-Bigorre. He entered the Paris Conservatoire at the age of 10; founded in Paris a fine quartett, with his

brothers Leopold and Arnaud as 2nd violin and 'Cello. He has composed many melodious educational works, and enjoys great repute as a teacher in the Paris Conservatoire.

*Dando, J. H. B.*, born at Somers Town, 1806; pupil of Mori; died May, 1894. He was one of the pioneers of quartett playing in England, also for many years prominent as leader of the best orchestras in London, in his day.

*David, Ferd.*, born Jan. 19th 1810, at Hamburg, died July 18th 1873, at Klosters in Switzerland; pupil of Spohr; leader in the Leipsic Gewandhaus and theatre orchestras from 1836 until his death. He was distinguished both as teacher and leader. As composer, he produced many violin works, — Concertos, Variations, Studies, and also a School, besides editing many previously unpublished pieces by the old masters.

*De Ahna, Heinrich Karl Hermann*, born June 22nd 1835, at Vienna; pupil of Mayseder and Mildner, until 1851, when he relinquished music for a military career, entering the Austrian army. In 1853 he became Lieutenant, was in the war of 1859, but at its conclusion resumed the violin. He made concert tours, was engaged in 1862 in the Royal opera orchestra, Berlin, and became first Concertmeister; he was second violin in Joachim's quartett. Died Nov. 1st 1892.

*Dengremont, Maurice*, born March 19th 1866, in Rio de Janeiro; pupil of Leonard. During about ten years he made many appearances in Germany, played in London, at the Crystal Palace, with great success; and died in Buenos Ayres, Nov. 1893.

*Dessau, Bernhard*, born March 1st 1861, in Hamburg; studied at the Berlin High School, was leader at Königsberg and Prague, now in Rotterdam and teacher in the Conservatorium.

*Dittersdorf, Karl von*, born Nov. 2nd 1739, at Vienna, died Oct. 31st 1799, was violinist in the Imperial orchestra, and had much success in his tours. He was subsequently Capellmeister, and composed a great deal: operas, symphonies, quartetts, &c.

*Dont, Jacob*, born March 2nd 1815, at Vienna, died there Nov. 18th 1888; pupil of his father. He was member of the Imperial orchestra and teacher in the Conservatorium; produced excellent studies.



*Dreyschock, Raimund*, born Aug. 20th 1824, at Zack in Bohemia, died Feb. 6th 1869; was 2nd leader in the Leipsic Gewandhaus orchestra, and teacher in the Conservatorium.

*Dupont, Joseph*, born Aug. 21st 1821, Liège, died Feb. 13th 1861. Pupil of Prume in the Liège Conservatoire, subsequently teacher in the same.

*Dupuis, Jacques*, born Oct. 21st 1830, at Liège; taught there in the Conservatoire; died 1860.

*Dupuy, Jean Baptiste*, born 1775, at Courcelles near Neuchâtel, died April 3rd 1822, at Stockholm; was leader there, and also at Copenhagen. He composed concertos, duets and operas.

*Durand, Frederic*, born at Warsaw in 1770, died in the middle of the 19th century; pupil of Viotti, in Paris. He made many concert tours; entered the French army in 1796, became adjutant to a General, but must have taken his leave after several years, for he travelled again as a virtuoso and became eventually violinist in Strasbourg theatre.

*Eberhardt, Gobi*, born March 29th 1852, at Hattersheim near Frankfort; pupil of Dietz, Heermann and Wilhelmj. He was leader at Berne and Bremen, paid successful visits to Germany, Switzerland, Austria and Italy, and since 1884 has been active in Hamburg as soloist, professor and author. He has composed studies, violin solos, piano pieces and songs.

*Eck, Joh. Friedrich*, born 1766, at Mannheim, date of death not known; one of the best 18th century players; lived in Munich and Paris. His brother

*Eck, Franz*, born 1774, at Mannheim, was Spohr's instructor, member of the Munich orchestra, and violinist at the Imperial Court in St. Petersburg; he died insane at Bamberg in 1809.

*Eichhorn, Ernst and Eduard* (brothers), born April 30th 1822, and Oct. 17th 1823, respectively, appeared as prodigies from 1829 to 1835. Both found positions in the Coburg orchestra. Ernst died June 16th 1844.

*Ernst, Heinr. Wilh.*, born 1814, at Brünn, died Oct. 8th 1865, at Nice; pupil of Mayseder; was mostly occupied in making concert tours, everywhere causing a profound sensation. Composed, amongst other pieces, a concerto



pathétique, Elegy, "Otello" fantasia, and Hungarian variations.

*Ferrari, Domenico*, born at the beginning of the 18th century; pupil of Tartini. He passed in Vienna for a great violinist, also exercising his profession in Stuttgart and Paris. In 1780 he was murdered.

*Fiorillo, Federigo*, born 1753, at Brunswick, date of death not known. His 36 violin Caprices are celebrated.

*Fischer, Johann*, born in the middle of the 17th century, in Swabia, was one of the first German violinists who made a reputation. He was, at the beginning of the 18th century, Capellmeister at Schwerin, and died in 1721 as Capellmeister to the Margrave at Schwedt.

*Fleischhauer, F.*, born July 24th 1834, at Weimar, pupil of Joachim and Laub, since 1865 Court leader at Meiningen.

*Fontaine, Antoine Nicolas Marie*, born 1785, at Paris; pupil of Kreutzer; travelled much, and lived in Paris since 1825.

*Fränzl, Ignaz*, born June 3rd 1736, at Mannheim, died 1803; was leader in the Electoral orchestra; an accomplished orchestral player. His son and pupil

*Fränzl, Ferdinand*, born May 24th 1770, at Schwetzingen, died 1833, at Mannheim, was more celebrated than his father.

*Ganz, Leopold*, born Nov. 28th 1810, at Mayence, died June 15th 1869, at Berlin, was leader in the Berlin Court orchestra.

*Gaviniés, Pierre*, born May 11th 1726 or 1728, at Bordeaux, died Sept. 9th 1800, at Paris. He wrote studies, notably "Les 24 matinées". (His father, François Gaviniés, was a violin maker, and was, in 1762, dean of the Paris Violin Makers' Guild. *Tr.*)

*Geminiani, Francesco*, born towards the end of the 17th century, at Lucca, died Dec. 1762, at Dublin, was one of Corelli's most famous pupils. G. brought out the earliest Italian violin method, which became in great request, and by which the essential features of Corelli's style have been handed down to the present day. The best of his violin sonatas have been published in G. Jensen's "Classische Violin Musik".

*Giardini, Felice*, born April 12th 1716, at Turin, died Dec. 17th 1796, at Moscow. He toured, with brilliant success, in Germany and England, became orchestral conductor, and later theatre director, in which capacity, however, he had no success.

*Gompertz, Richard*, born April 27th 1859, at Cologne; pupil there of Königsloew and Joachim; now professor in the Royal College of Music, London.

*Graun, J. Gottlieb*, born at the commencement of the 18th century, died Oct. 27th 1771 (brother of Heinrich Graun, the composer of "Der Tod Jesu"), was leader in the Court orchestra, Berlin.

*Grünberg, Max*, born Dec. 5th 1850, at Berlin. He was solo violinist at Meiningen under Bülow, leader and teacher in the Sondershausen Conservatorium, then at Prague, and now lives in Berlin, where he has founded a Conservatorium; is a celebrated teacher.

*Habeneck, François Antoine*, born June 1st 1781, at Mezieres, died Feb. 8th 1849, Paris; pupil of Baillot in Paris. He was member of the orchestra, and subsequently conductor, at the Grand Opéra, then became concert conductor, in which capacity he introduced Beethoven's symphonies to the Parisians. Founder of the celebrated Conservatoire concerts.

*Haddock, Edgar*, born in Leeds, 1862, taught by his father; appeared in public at the age of six. Originator of the Leeds Musical Evenings.

*Halir, Karl*, born Feb. 1st 1859, at Hohenelbe in Bohemia; pupil of Prague Conservatorium and of Joachim. He was soloist in Bilse's orchestra, leader at Mannheim and now at Weimar.

*Hänflein, Georg*, born March 17th 1848, at Breslau; pupil of David and Joachim; leader at the Royal theatre, Hanover.

*Hann, W. H.*, born May 30th 1831; musician in ordinary to the Queen. His five sons received their education first as choir boys at the Chapel Royal, afterwards all studying the violin or 'cello at the Royal Academy of Music. Brahms' Sestett for strings was performed in London, 1888, entirely by this musical family.

*Hauser, Miska*, born 1822, at Pressburg, died Dec. 8th 1887, Vienna; pupil of Böhm and Mayseder in Vienna; travelled nearly all over the world. A few of his compositions are in vogue, — e. g., The Bird in the Tree, and Lieder ohne Worte.

*Heckmann, Robert*, born Nov. 3rd 1848, at Mannheim, died Nov. 29th 1891, Glasgow; pupil of Becker and David. He was leader at the Euterpe, Leipsic, and at

the town theatre in Cologne; then travelled as quartett player, winning universal recognition.

*Heermann, Hugo*, born March 3rd 1844, at Heilbronn; pupil of de Beriot; was leader at Frankfort, and since 1878 principal violin teacher at Hoch's Conservatorium.

*Hegar, Friedr.*, born Oct. 11th 1841, at Basle, pupil of David; Concertmeister with Bilse, and at Zurich; now director of the Music School there.

*Hellmesberger, Georg*, born April 24th 1800, at Vienna, died Aug. 16th 1873, pupil of Böhm; was member of the Imperial orchestra and teacher in the Conservatorium. His eldest son, Georg, born 1828, was leader at Hanover, where he died in 1853. His younger brother

*Hellmesberger, Joseph*, born Nov. 3rd 1829, lived at Vienna as Director of the Conservatorium and Court-Capellmeister. He became very noted as a quartett player. His son Joseph, born 1855, was from 1878 solo violinist in the Court orchestra; died Oct. 24th 1893.

*Hermann, Friedr.*, born 1828, at Frankfort; studied at the Leipsic Conservatorium; for many years professor in the same, and also, up to 1876, first viola player in the Gewandhaus concerts. He has written chamber music, violin solos, &c., besides arranging many classical works for various combinations of stringed instruments.

*Hess, Willy*, pupil of Joachim, was leader at Frankfort and at Rotterdam; then settled in Manchester as solo violinist in Sir Charles Hallé's orchestra; in 1895 called to Cologne as leader in the Town Orchestra and teacher at the Conservatorium.

*Hilf, Arno*, born March 14th 1858, student of the Conservatorium, Leipsic, until his 17th year. He was leader at Moscow, and in 1888 at Sondershausen; then joined the Gewandhaus orchestra, Leipsic.

*Himmelsstoss, Richard*, born June 17th 1843, at Sondershausen; pupil of Ulrich and Joachim; leader at Breslau.

*Holländer, Gustav*, born Feb. 15th 1855, at Leobschütz, Silesia; pupil of David and Joachim; was leader and teacher in Cologne Conservatorium. Composer of the "Spinnerlied", and other pleasing violin pieces.

*Jacobsen, Heinr.*, born Jan. 10th 1851, at Hadersleben; pupil of David and Joachim. He was first violinist in the Leipsic Gewandhaus orchestra, solo and chamber-

music player to the Duchess of Anhalt-Bernburg at Ballenstedt, and since 1876 teacher at the Berlin High School. Died 1901.

*Jacobson, Simon*, born Dec. 24th 1839, at Mitau; pupil of David; leader at Bremen and New York; was afterwards teacher at Cincinnati, and now lives at Chicago.

*Janitsch, Anton*, born 1753, in Switzerland, died 1812, as Capellmeister to Count Burg-Steinfurth; pupil of Pugnani at Turin. He was leader at Trèves with Prince Wallerstein-Öttingen, and conductor at the theatre, Hanover.

*Jansa, Leopold*, born 1796, at Wildenschwert in Bohemia, died Jan. 25th 1875, at Vienna. His compositions formerly enjoyed much favour. He lived in Brunswick, Vienna, and London.

*Japha, George*, born Aug. 27th 1835, at Königsberg, died Feb. 25th 1892, Cologne; pupil of Singer, David and Alard; leader and teacher in Cologne Conservatorium.

*Jensen, Gustav*, born Christmas Day, 1843, at Königsberg; pupil of Laub and Joachim; died Nov. 26th, 1895, as professor at the Conservatorium, Cologne. He wrote orchestral works, a violin sonata, chamber music, &c., besides ably editing and arranging many compositions of the old masters for violin and piano ("Classische Violin Musik", "Vortragsstudien", &c.).

*Joachim, Joseph*, Prof., Dr., born June 28th 1831, at Kitse near Pressburg; pupil of Böhm in Vienna. He was leader at Leipsic, Weimar, and Hanover; subsequently director of the High School, Berlin. He is the first among living violinists, and has formed a large number of prominent players.

*Kalliwoda, Johann Wenzeslaus*, born Feb. 21st 1801, at Prague, died Dec. 3rd 1866, at Karlsruhe; conductor of Prince Fürstenberg's orchestra at Donaueschingen. In addition to violin pieces, he wrote symphonies and overtures.

*Kes, Willem*, born Feb. 16th 1856, at Dordrecht; pupil of David and Joachim. He was leader at Amsterdam, and Capellmeister at Dordrecht, and since 1883 conductor at Amsterdam.

*Kiesewetter, Chr. Gottfried*, born Dec. 24th 1777, at Ansbach, died Sept. 27th 1827, London; lived successively in Amsterdam, Oldenburg, Hamburg, Hanover and London.

*Kömpel, August*, born Aug. 18th 1831, at Brückenau; pupil



- of Spohr, David and Joachim; leader at Weimar, retired on a pension in 1884, died April 7th 1891, Weimar.
- Königslow, Otto von*, born Nov. 14th 1824, at Hamburg; pupil of Pacius and Hafner, afterwards of David. From 1858—1881, he was leader at Cologne and teacher at the Conservatorium, but resigned the former post on account of a bad arm; received the title of Professor, and removed to Bonn. Died 1898.
- Kopecky, Ottokar*, born April 28th 1850, at Chotebor in Bohemia; pupil of Bennewitz in the Prague Conservatorium. He was leader at the town theatre, Brünn, at the Mozarteum, Salzburg, and in the Sondershausen Court orchestra, where he received in 1881 the title of "Kammervirtuos". He now lives in Hamburg as soloist and teacher.
- Kotek, Joseph*, born Oct. 25th 1855, at Kamenez-Podolsk in Russia, died Jan. 4th 1885, Davos; pupil of Laub and Joachim; teacher at the Berlin High School.
- Kreutzer, Rudolph*, born at Versailles, Nov. 16th 1766, died June 6th 1831, Geneva. He was a famous virtuoso, professor in the Paris Conservatoire, and composed much. His 42 Studies still remain at the head of all studies, and have passed through many editions. (Beethoven's grandest violin sonata, Op. 47, is dedicated to him, although it is said he never played it. *Tr.*)
- Kruse, J. S.*, born March 23rd 1859, at Melbourne; pupil of Joachim in Berlin, leader in the Philharmonic there, and since 1892 at Bremen.
- Kudelski, Carl Matthias*, born Nov. 17th 1808, Berlin, died Oct. 3rd 1877, Baden-Baden; pupil of Ed. Rietz and Lafont; lived in Berlin, Russia, Hamburg and Baden-Baden.
- Lacroix*, born 1756, at Remberville, died 1812, as music director at Lübeck.
- Lafont, Chas. Philippe*, born Dec. 1781, at Paris, died Aug. 14th 1839; pupil of Kreutzer and Rode; he made many concert tours, and composed much. Held appointments in St. Petersburg and Paris.
- Lalo, Ed.*, born 1823, at Lille, died April 22nd 1892, Paris; student at the Conservatoire. He was quartett player in Paris, and then busied himself chiefly in composition.
- Lamotte, Franz*, born 1751, Vienna or in the Netherlands, died 1781, in Holland. He was a great virtuoso and



sight-reader, but in consequence of his looseness of conduct could make no position.

*Lamoureux, Chas.*, born Sept. 28th 1834, at Bordeaux; studied in the Paris Conservatoire. He was violinist in various Parisian theatres, afterwards conductor, and has rendered great service by introducing German compositions into France.

*Laub, Ferd.*, born Jan. 19th 1832, at Prague, died March 17th 1875, at Gries near Botzen; pupil of Mildner at Prague; was leader at Weimar, Berlin and Moscow. His Polonaise for the violin is well known.

*Lauterbach, Joh. Chr.*, born July 24th 1832, at Culmbach; pupil of Fröhlich at Wurzburg, and de Beriot at Brussels. He was leader at Munich, afterwards at Dresden (pensioned 1889), and taught in the Dresden Royal Conservatorium until 1877.

*Leclair*, born 1697, at Lyons, was murdered in Paris, Oct. 22nd 1764; laboured chiefly as teacher and composer for his instrument. His compositions have appeared in various editions, some of his best sonatas in G. Jensen's "Classische Violin Musik".

*Leonard, Hubert*, born April 7th 1819, at Bellaire, Belgium, died May 6th 1890, Paris; pupil of Habeneck in Paris. He was for a long period a teacher in Brussels Conservatoire, then resided in Paris. He produced a violin school, besides studies.

*Lipinski, Carl Joseph*, born 1790, at Radzyn in Poland, died Dec. 16th 1861, in Galicia. He travelled much as a virtuoso, was from 1838—1859 leader in the Royal orchestra, Dresden. His Military Concerto is the best known among his writings.

*Locatelli, Pietro*, born 1693, at Bergamo, died 1764, Amsterdam; pupil of Corelli; was regarded in his day as a great virtuoso. He produced "L'Arte del Violino", concertos and sonatas.

*Lolli, Antonio*, born about 1730, Bergamo, died 1802, Naples, was, next to Locatelli, the chief founder of pure virtuosity, and owed his success to his technique alone. Of his artistic development there is little to be said.

*Lotto, Isidor*, born Dec. 22nd 1840, at Warsaw; pupil of Massart in Paris. He was teacher in Strasburg Conservatorium, then in that of his native town. His "Filleuse" is well known.

*Lubin, Leon de St.*, born July 8th 1805, at Turin, died Feb. 18th 1850; pupil of Spohr; was leader at the Königstädter theatre, Berlin.

*Marsick, Martin Pierre Joseph*, born March 9th 1849, at Liège; pupil of Leonard, Massart and Joachim. He made himself known through several concert tours in France, England, Germany, &c., then settled in Paris since 1892 as violin professor at the Conservatoire.

*Massart, Joseph Lambert*, born July 19th 1811, at Liège; died Feb. 13th 1892, Paris; pupil of Kreutzer. Since 1843, he was teacher in Paris Conservatoire; taught Wieniawski and Lotto.

*Matthäi, Heinr. Aug.*, born Oct. 3rd 1781, Dresden, died 1835, at Leipsic, where he was leader at the Gewandhaus; pupil of Kreutzer.

*Maurer, Ludwig Wilh.*, born Feb. 8th 1789, at Potsdam, died Oct. 25th 1878, at St. Petersburg, where he had lived since 1832, having been previously leader in Hanover. His concerto for 4 violins is well-known.

*Mayseder, Joseph*, born Oct. 26th 1789, at Vienna, died there Nov. 21st 1863; pupil of Schuppanzigh; was leader in the Imperial orchestra. He composed many violin pieces, quartetts, &c.

*Mazas, Jacques Féréol*, born Sept. 23rd 1782, at Bezières, died 1849; pupil of Baillot; was teacher in Paris Conservatoire.

*Meerts, Lambert Joseph*, born 1802, Brussels, died there May 12th 1863; pupil of Habeneck, Lafont and Baillot; taught in the Brussels Conservatoire. He published a violin school, and studies.

*Mestrino, Nicolo*, born 1748, at Naples, died 1790, Paris, as leader of the orchestra at the Opéra Italien. He began as a street player, underwent imprisonment on account of some foolish prank, and during his confinement advanced his technique.

*Meyer, Waldemar*, born Feb. 4th 1853, at Berlin; pupil of Joachim, was from 1873—1881 first violinist in the Court orchestra, Berlin, then went on tour. His brother Felix is Royal Kammervirtuos, and an accomplished violinist.

*Milanollo*, the sisters Therese and Maria, born Aug. 28th 1827, and June 19th 1832, respectively, at Savigliano near Turin. They were regarded as juvenile prodigies

- during the years 1839—1846. The younger died in 1848 in Paris, the elder retired into private life in 1857.
- Mildner, Moritz*, born 1813, at Turnitz, Bohemia, died Dec. 4th 1865; was teacher in Prague Conservatorium, and leader at the theatre.
- Molique, Wilhelm Bernhard*, born Oct. 7th 1802, at Nuremberg, died May 10th 1869, at Cannstadt; pupil of his father and of Spohr. He was leader at Munich and Stuttgart, made many concert tours, and composed many violin pieces, &c. (His 5th concerto has been frequently played by Mr. Carrodus, and his oratorio "Abraham" was, for a time, in favour. *Tr.*)
- Mori, Nicolas*, born in London, 1793, died June 18th 1839; of Italian origin; he occupied, for nearly 30 years, a prominent position in England as a violinist. He was also a music publisher.
- Möser, Carl*, born Jan. 24th 1774, at Berlin, died there Jan. 27th 1851. He was employed at intervals in the Berlin Court orchestra, being appointed Royal Capellmeister in 1840. His son
- Möser, August*, born Dec. 20th 1825, Berlin, pupil of his father and of de Beriot, lived for many years in South America, and died on a concert tour there, 1859.
- Mozart, Leopold*, born Nov. 14th 1719, at Augsburg, died May 28th 1787, at Salzburg, where he was Vice-Capellmeister. Published one of the earliest violin methods.
- Mühlmann, Ernst R.*, born June 5th 1856, at Klingenthal, Saxony; pupil of David and Röntgen at Leipsic Conservatorium. In 1875 appointed soloist to the Duchess of Anhalt-Bernburg, at Ballenstedt; 1876—1878 at the town theatre, Leipsic: until 1882, leader in Laub's orchestra at Hamburg; until 1884, leader in Neumann's Wagner Tour; since then, leader Hamburg town theatre.
- Müller, Carl Friedr.*, born Nov. 11th 1797, at Brunswick, died April 4th 1873; pupil of Möser at Berlin. He was leader in the celebrated quartett formed by the brothers Müller, and in the ducal orchestra.
- Nachèz, Tivadar*, born May 1st 1859, at Pesth; studied at the Prague Conservatorium and under Joachim. He has made many tours as virtuoso, but lives chiefly in London.
- Nardini, Pietro*, born 1722, at Fibiana, died 1793, at Florence; pupil of Tartini. From 1753—1767 he was member of the Württemberg Court orchestra, Stuttgart;

then solo player at the Florentine Court. A few of his sonatas are still performed.

*Naret-Koning, Joh. Jos. David*, born Feb. 25th 1838, at Amsterdam; pupil of David, 1859—1870 leader at Mannheim, then at Frankfort.

*Neruda, Wilma Maria Franziska* (Lady Hallé), born March 21st 1840, at Brünn; pupil of her father and of Jansa; found her vocation in concert tours, now lives in London. (Lady Hallé has been for many years associated with the Monday Popular Concerts, and her excellent example has undoubtedly given a great stimulus to the study of the violin in England by ladies. *Tr.*)

*Ole Bull*, born Feb. 5th 1810, at Bergen; a self taught violinist, who made many concert tours, amongst others three times to America. From a musical point of view his compositions are unimportant, corresponding to his playing, and only calculated for the production of virtuososo effects. (Ole Bull died Aug. 17th 1880, in Norway. His first appearance in London was in 1836. *Tr.*)

*Ondricek, Franz*, born 1863, at Prague; pupil of Bennewitz and Massart; in 1882 visited Germany during his concert tours. Played in London 1895.

*Paganini, Nicolo*, baptized Oct. 27th 1782, Genoa, died May 27th 1840, Nice. The most talented and gifted violinist that ever lived; in every respect an original, a speciality. About his career the most romantic stories of adventure were circulated, to which his fantastic, almost ghostly, appearance gave rise. Of his compositions, the concertos and 24 Caprices are best known.

*Papini, Guido*, born at Camagiore near Florence, Aug. 1st 1847; pupil of Giorgetti. For several years he was director of the Florentine Società del Quartetto; now principal professor at the Royal Irish Academy. Writer of a method and many effective pieces for his instrument.

*Petri, Henri Wilh.*, born April 5th 1856, at Leyst near Utrecht; pupil of Joachim; was leader at Sondershausen, Hanover and Leipsic, then in the Dresden Royal orchestra.

*Pichl, Wenzelaus*, born 1741, at Bechin in Bohemia, died 1805 (? 1804), at Vienna; pupil of Dittersdorf and Nardini; lived in Vienna and Italy.

*Pisendel, Joh. Georg*, born Dec. 26th 1687, at Carlsburg, died Nov. 25th 1755, at Dresden; pupil of Torelli and Vivaldi. He was useful in promoting violin playing at



- Dresden, where he was leader; in particular, he obtained from the violins in the orchestra great equality in playing.
- Pixis, Fried. Wilh.*, born 1786, at Mannheim, died 1842, at Prague, where he taught in the Conservatorium.
- Pollitzer, Adolphe*, born at Buda-Pesth, in 1832; studied under Böhm in Vienna Conservatorium. Was awarded First Prize in 1846, and went on tour through Germany. He settled in London in 1850, became principal violin at Covent Garden, the Wagner and Gounod Concerts, and the Albert Hall Choral Society. He has been for many years principal violin teacher, and since 1890 co-director, of the London Academy of Music. Died 1900.
- Pott, Aug.*, born Nov. 7th 1806, at Nordheim, died Aug. 27th 1883, at Gratz; pupil of Spohr; was Court Capellmeister at Oldenburg until 1861, then lived at Gratz.
- Prill, Carl*, born Oct. 22nd 1864, at Berlin; pupil of Joachim. He was solo violinist under Bilse, leader at Pawlowsk, then at Magdeburg; since 1891, in the Gewandhaus orchestra, Leipsic.
- Prume, François*, born June 5th 1816, at Stavelot (Belgium), died there July 14th 1849; pupil of Habeneck. Was teacher in Liège Conservatoire, and travelled much. Of his compositions, "Melancolie" was formerly a great favourite.
- Pugnani, Gaetano*, born 1727, died 1803, at Turin; pupil of Tartini. He travelled a great deal, and was from 1770 until his demise leader at the Turin Court theatre. He trained Viotti, amongst others.
- Rab, Aug.*, Vice-Concertmeister at the Leipsic theatre and Gewandhaus orchestra; also leader at the Euterpe.
- Ralph, Francis*, born 1847, died Sept. 8th 1887; educated at the R. A. M., London, where he became one of the most valued teachers.
- Rappoldi, Eduard*, born Feb. 21st 1839, at Vienna; pupil of Jansa and Böhm. He was leader at Rotterdam, then Capellmeister at Lübeck, Stettin, and Prague, next teacher at the Berlin High School; then leader in the Court orchestra, Dresden, and since 1893 teacher at the Conservatorium there. Died 1903.
- Rehfeldt, Fabian*, born Jan. 23rd 1842, Tüchel; leader in the Royal orchestra, Berlin, since 1873; industrious composer.



*Remenyi, Eduard*, born 1830, at Heves in Hungary; studied at the Vienna Conservatorium. He interrupted his artistic career in order to take part in the Hungarian revolution and thus came to be an Adjutant of Görgey's. He then fled to America, living subsequently in Weimar, London, St. Petersburg and Paris, also in South Africa, returning to Europe in 1892. Died San Francisco, 1898.

*Ries, Hubert*, born April 1st 1802, at Bonn, died Sept. 14th 1886, Berlin; pupil of Spohr; was leader in the Royal orchestra, Berlin, and produced many works for violin. His son

*Ries, Franz*, born 1846, Berlin; pupil of his father, and of Massart (Paris) was engaged at the Italian Opera, London, as violinist, but gave up performing in 1873 on account of a nervous affection of the arm, and founded a music business in Dresden. He composed many violin pieces and songs.

*Ries, Louis*, brother of Franz, was born in Berlin in 1830. He has occupied the post of 2nd violin at the Monday Popular Concerts since 1857.

*Rietz, Eduard*, born 1801, in Berlin, died 1832, brother of a former Dresden Capellmeister, Julius Rietz; was member of the Royal orchestra, Berlin.

*Rode, Pierre*, born Feb. 26th 1774, at Bordeaux, died there Nov. 25th 1830; pupil of Viotti; taught in the Conservatoire, Paris, then became solo player in St. Petersburg. His compositions and his violin school enjoyed great favour.

*Romberg, Andreas*, born April 27th 1767, at Vechte, died Nov. 10th 1821, as Court Capellmeister at Gotha; was previously member of the orchestras in Bonn and Hamburg.

*Röntgen, Engelbert*, born Sept. 30th 1829, at Deventer; pupil of David, and afterwards his successor as leader in the Gewandhaus orchestra, Leipsic, in which capacity he rendered great service (he had been a member of the same orchestra for about half a century). Died 1897.

*Rosa, Carl*, born March 21st 1842, in Hamburg, was leader there from 1863 to 1865; then made concert tours, afterwards becoming opera impresario. He died in Paris, 1889.

*Sainton, Prosper Phil. Catherine*, born June 5th 1813

Toulouse, died Oct. 17th 1890, London; pupil of Habeneck at the Paris Conservatoire. He made concert tours throughout Europe, then was appointed teacher of his instrument at the Toulouse school of music. He visited London in 1844, settling there in 1845 as professor at the Royal Academy of Music, a post which he held until his death. He was also leader in the orchestras of Covent Garden Theatre (1846—1871) and of Her Majesty's (1871—1880), &c. He wrote two violin concertos, besides solos.

*Salomon, Joh. Peter*, born 1745, at Bonn, died 1815, in London; made himself useful in producing Haydn's works; was leader in Berlin, then lived in London.

*Sarasate, Pablo Martin Meliton, y Navascues*, born March 10th 1844, at Pampeluna in Spain; pupil of Alard at Paris Conservatoire; gained world-wide celebrity through his concert tours.

*Sauret, Emile*, born May 22nd 1852, at Dun-le-Roi (Cher); pupil of de Beriot. He toured with much success, settled in Berlin, but was subsequently called to London to succeed M. Sainton as professor at the Royal Academy of Music.

*Schnitzler, Isidor*, born June 2nd 1859, Rotterdam; studied at Cologne Conservatorium, also under Wirth, Wieniawski, and Joachim; toured successfully in Roumania, Germany, America and Australia.

*Schradieck, Henry*, born April 29th 1846, at Hamburg; pupil of Leonard and David. He was leader in Bremen and Hamburg; then teacher in Moscow Conservatoire; in a similar capacity at Leipsic (1874); from 1883 in Cincinnati, but returned to Germany in June 1889.

*Schroeder, Hermann*, born July 28th 1842, at Quedlinburg; was soloist with Bilse in 1866, then with the Duchess of Anhalt-Bernburg. He founded in 1870 a music school at Berlin, is also teacher in the Royal High School (Church music department), and received the title of professor in 1888. Wrote a prize method, studies, theoretical works, &c.

*Schubert, Franz*, born July 22nd 1808, in Dresden, died there 1878; pupil of Rolla and Lafont; was leader in the Dresden Court orchestra.

*Schuppanzigh, Ignaz*, born 1776, in Vienna, died there 1830; pupil of Wranitzky. He was the first to introduce

quartetts into public performances systematically, these renderings being held in high regard.

*Seifriz, Max*, born Oct. 9th 1827, at Rottweil, died Dec. 20th 1885, Stuttgart. He was Capellmeister in the Hohenzollern-Hecking Court orchestra; lived since 1869 at Stuttgart, and was appointed Court-Capellmeister there in 1871. Issued, jointly with Singer, a violin method.

*Seitz, Fritz*, born June 12th 1848, at Günthersleben near Gotha; pupil of Ulrich at Sondershausen, and of Lauterbach in Dresden; was leader at Sondershausen, at Magdeburg, and then at Dessau in the Court orchestra.

*Singer, Edmund*, born Oct. 14th 1831, at Totis in Hungary; pupil of Böhm; was leader at Pesth, Weimar, and subsequently Stuttgart; Professor also in the Conservatorium there.

*Sivori, Ernesto Camillo*, born Oct. 25th 1815, at Genoa; pupil of Paganini; travelled much as virtuoso, and died in 1894.

*Skalitzky, Ernst*, born May 30th 1853, at Prague; pupil of Mildner and Joachim. He was from 1873—1879 leader in the Park orchestra, Amsterdam, then in a similar capacity at Bremen.

*Soldat, Marie*, born March 25th 1864, at Gratz; pupil of Pott and of Joachim; made successful concert tours.

*Spohr, Louis*, born April 5th 1784, at Brunswick, died Oct. 22nd 1859, at Cassel; pupil of Franz Eck. He was leader at Gotha and Vienna; visited Italy, England and France; became Court-Capellmeister at Cassel in 1822, receiving a pension in 1857. Spohr was equally celebrated as a violinist and as a composer. His most distinguished pupils were Leon de St. Lubin, Ries, David, Bott, Kömpel, and Pott.

*Stamitz, Joh. Carl*, born 1719, at Deutschbrod in Bohemia, died 1761, at Mannheim; is regarded as the founder of the German school of violin playing. He was leader at Mannheim. His son

*Stamitz, Carl*, born May 7th 1746, at Mannheim, died 1801, at Jena; was leader at Mannheim, finally music director at Jena.

*Straus, Luáwig*, born March 28th 1835, Pressburg; pupil of Hellmesberger and Böhm in Vienna; was leader at Frankfort; settled in 1864 in London. Died 1899.

*Struss, Fritz*, born Nov. 28th 1847, at Hamburg, pupil

of Auer and Joachim; was Kammermusik in Schwerin and in Berlin, subsequently leader in the Royal orchestra.

*Tartini, Giuseppe*, born April 12th 1692, Pirano, died Feb. 26th 1770, Padua, the greatest executant and most prolific composer of his time. He wrote hundreds of concertos and sonatas, of which the "Trillo del Diavolo" is the most celebrated. His best sonatas are published in G. Jensen's "Classische Violin Musik".

*Telemann, Georg Philipp*, born March 14th 1681, at Magdeburg, died June 25th 1767, at Hamburg; was leader at Eisenach and subsequently Capellmeister there; then conductor at Hamburg.

*Thomson, César*, born at Liège, March 18th 1857; studied under Jacques Dupuis and Leonard. Having acquired an exceptional technique, he has toured with great success. He was leader of Bilse's orchestra, Berlin; since 1883, teacher at the Liège Conservatoire.

*Tua, Teresina*, born May 27th 1867, at Turin; pupil of Massart in Paris; one of the most popular lady players of the present time.

*Ulrich, Ed.*, born April 12th 1815, at Leipsic, died Nov. 26th 1874, at Stendal; pupil of Matthäi; was leader at Magdeburg and Sondershausen.

*Unthan*, a violinist of the present day deserving mention as a curiosity, in that having no arms he plays with his toes.

*Veracini, Francesco Maria*, born 1684, died 1759; in his time a noted player and composer; lived in Italy, England, and Dresden; greatly influenced Tartini's development. Some of his sonatas are published in G. Jensen's "Classische Violin Musik".

*Vieuxtemps, Henri*, born Feb. 20th 1820, at Vienna, died June 6th 1881, at Algiers; pupil of de Beriot. He visited Germany, England, France and Russia; was named virtuoso in chamber music to the Russian Court in 1846, resided in St. Petersburg until 1852, then travelled and visited America, living subsequently in Frankfort, Paris and Brussels.

*Viotti, Giov. Battista*, born May 23rd 1753, at Fontanelle, died March 13th 1824, in London; pupil of Pugnani; after Corelli and Torelli, the greatest Italian violinist of the last century. He made extended concert tours, as



teacher practising chiefly in Paris, where he also conducted the Grand Opéra for a brief period.

*Walter, Benno*, born June 17th 1847, at Munich; leader in the Court orchestra there, and teacher at the Music School.

*Wasielewski, Joseph W. von*, born 1822, at Gross-Leesen, near Dantzic. He was educated at the Leipsic Conservatorium, where he entered the Gewandhaus orchestra; then, after becoming leader at Dusseldorf, and conductor at Bonn, settled at Sondershausen. He has made himself known also as a writer on musical subjects, through his biography of Schumann, "The violin and its masters", "The violoncello and its history", &c. Died 1896.

*Weber, Miroslaw*, born Nov. 9th 1854, at Prague; was member of the Sondershausen Court orchestra, leader and opera conductor at Darmstadt, and afterwards in the like capacity at Wiesbaden Court theatre.

*Wieniawski, Henry*, born July 10th 1835, at Lublin, died April 2nd 1880, at Moscow; pupil of Massart. In 1860 he was entitled Imperial Russian Kammervirtuoso, taught for five years in St. Petersburg Conservatoire, travelled a few years in America, then succeeded to Vieuxtemps' duties at Brussels, went again on tour, dying in Moscow of heart disease.

*Wilhelmj, Aug. Emil Dan. Ferd.*, born Sept. 21st 1845, at Usingen (Nassau); pupil of David; undertook his first concert tour in 1865, in Switzerland. In the following years he visited Holland, England, &c., afterwards living near Wiesbaden, Blasewitz, and (1894) London.

*Wipplinger, Paul Carl*, born July 7th 1824, at Halle; was leader at Aix, and since 1860 at Cassel.

*Wolff, Heinr.*, born Jan. 1st 1813, at Frankfort; since 1838 leader there. Was also a talented composer.

*Wolff, Johannes*, born May 1862, at the Hague; studied with Wirth in Rotterdam, and Rappoldi in Dresden, subsequently gaining the *premier prix* in Paris; made his début at one of M. Pasdeloup's concerts; toured through the continent and settled in London.

*Ysaye, Eugène*, born at Liège, in 1858; studied the violin from the age of five, chiefly with his father. He made the acquaintance of Wieniawski in 1873, and was invited by him to Brussels. Toured successfully through



Europe, and is also in the front rank as teacher; lives in Brussels.

*Zajic, Florian*, born May 4th 1853, at Unhoscht (Bohemia); pupil of Mildner and Bennewitz in the Conservatorium, Prague. In 1870 he became leader at Augsburg, was from 1871—1881 in the Mannheim orchestra, then, until 1889, principal violin teacher in the Conservatorium of Strasbourg. From 1889 he was first teacher at Stern's Conservatorium, Berlin. He has toured with success in Germany, England, France, Austria and Switzerland.

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### Some Violinists of the 20<sup>th</sup> Century.

*Hall, Marie*, born at Newcastle-on-Tyne, 1884, studied with Mossel, Kruse & Sevcik; made a successful *début* in London, Feb. 16th, 1903.

*Hegedüs, Ferencz*, born at Buda-Pesth, 1881, studied with Hubay; appeared in London, June 1901.

*Kocian, Jaroslav*, born in Bohemia, 1884, in 1896 became a pupil of Sevcik's, visited London 1902, with great success.

*Kreisler, Fritz*, born at Vienna, Feb. 2nd, 1875, studied there, later with Massart in Paris, where at the age of 12 he won the "Premier Prix" of the Conservatoire. Introduced by Richter, he made a highly successful appearance in London in 1902.

*Kubelik, Johann*, born July 5th, 1880, at Michle near Prague, pupil of Sevcik, introduced to England by Richter he became extremely popular as a Paganini player of exceptional technique.

*Pecskai, Louis*, born July 20, 1880, at Buda-Pesth, admitted to the Academy there by the Minister of Public Instruction at the age of 7, visited London 1896.

*Rivarde, Serge Achille*, of French parentage, in 1879 shared with Ondricek the first prize of the Paris Conservatoire. Appeared with success in London in 1894.

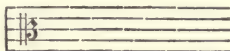
*Sevcik, Ottokar*, born 1852 in Bohemia, entered the Prague Conservatorium, where he subsequently became very famous as professor of the violin. Author of some important studies.

*Zacharewitch, Michael*, born at Ostrow, Russia, in 1877; studied 5 years with Sevcik, appeared with success in London in 1903.

# Translator's Appendix.

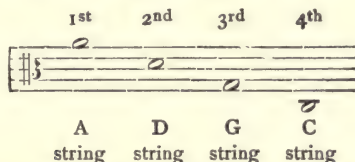
## The Viola.

The terms "Viola", "Tenor", "Bratsche", "Alto", and "Quinte", are all used in different countries to designate that member of the violin family which is tuned a fifth lower than the violin. In England it is commonly known as the Tenor, from the fact of its playing a part in the string quartet analogous to that of the tenor voice in relation to the other voices in part-singing. In Italy it was termed the "Viola di braccio" to distinguish it from the larger viols which rested on the ground or were supported by being placed between the performer's knees. "Viola" or "Alto" the Italians now term it, the music written for it being in the alto clef (middle C on the 3<sup>rd</sup> line): —



The German term "Bratsche" is simply a corruption of "Braccio". "Quinte" is the name by which it is usually called in France, indicating that it is tuned a fifth lower than the violin.

The tuning is as follows: —



The G and C are both covered strings.

Occasional high passages necessitate the employment of the treble or "violin" clef. Although its three upper strings are identical in pitch with the three lowest of the violin, the quality is quite different, the viola being more reedy and penetrating. This is due to the disproportion

between the deeper tuning of the instrument and its dimensions, which are only about one-seventh greater than those of the violin. Tenors were formerly made in several sizes. The ponderous instruments of Gaspar da Salo and other Italian makers are of greater interest to collectors than of practical utility, requiring arms of exceptional length to play them. The large sized Violas were known as the "Viola tenore", and the ordinary sized instrument as the "Viola alto", and the two had often separate parts assigned to them in the same composition, down to the time of Handel. Hence the survival of the two names Alto and Tenor, applied in our own day to the same instrument.

The rich and sympathetic quality of tone of the viola renders it eminently suited for the performance of Nocturnes, Elegies, and melodies of a pathetic or tragic character. Some beautiful compositions have been specially written for it, and it is to be regretted that these are so very seldom heard in public.

From the penetrating character of the tone, new violas are invariably harsher than new violins or violoncellos, but fortunately several good makers of the last century have left a number of instruments which have now become matured, and the demand being so much less than for violins, a good medium sized viola may often be obtained at about half the cost of a violin of the same quality.

Mr. Hermann Ritter of Heidelberg has in recent years endeavoured to revive the large tenor under the name of Ritter's Viola Alta. Several of these instruments have been made, and they have been used with good effect at the Bayreuth Wagner Festivals.

Vidal's measurements of a Stradivarius Viola dated 1723, are as follows: —

	in.
Length of body (from base of button to tail pin)	$16\frac{3}{16}$
Breadth (upper bouts)	$7\frac{5}{16}$
" (lower " )	$9\frac{15}{32}$
" (inner " )	$5\frac{5}{32}$
Height of ribs (upper bouts)	$1\frac{17}{32}$
" " " (lower " )	$1\frac{9}{16}$

NB. For Guide through Viola Literature see page 179.

## GUIDE THROUGH VIOLIN LITERATURE.

The Roman Figures (I, Ia, Ib, II, etc.) indicate the Steps to which the respective works belong.

### Violin Methods.

**Courvoisier, C.** Violin School. (7600 a—c).

An elaborate method in three parts, with five supplementary parts constituting a "School of Velocity" (7603 a—e), with copious explanations given in English, German and French.

**David, F.** Violin School.

**Hofmann, R.** The First Instruction in Violin Playing, complete (5668) or in 2 Bks. (5668 a, b). (Der erste Unterricht im Violinspiel.) Op. 92.

The first elements are explained in a very thorough and systematic manner. For young amateurs it has moreover the advantage of engaging their interest by the frequent use of well known melodies in the places of dry meaningless figures.

**Kayser, H. E.** Popular Violin Tutor (Elementary). Op. 65. (7606.)

A clear and systematic primer which leads the pupil on by the aid of favourite melodies will be always attractive for young beginners.

**Mazas.** Petite Méthode.

**Popular Instructor** in Violin Playing (2 Bks.). (7623 a, b).

Simple and progressive, making much use of operatic airs and national melodies.

**Ritter, E. W.** Practical School (10 Bks.). (7610 a—k).

The explanatory text is clear and to the point.

**Scholz, Richard.** School of Artistic Violin Playing. A theoretical and practical Instruction Book, in all matters relating to style, for moderately advanced players. Op. 9. (5681).

Excellent work for style and phrasing. Clear and exhaustive explanations of every chapter make the work particularly useful, especially for those who have not the opportunity for individual teaching.

## Violin Methods. (Continued.)

**Schoen, M.** Practical Course of Instruction (12 Bks.). (7611—22).

**Spohr, L.** Violin School.

This monumental work is of great utility to advanced students, but is seldom used for beginners by experienced teachers, the exercises being not sufficiently graduated as to difficulty.

**Schröder, Prof. C.** Catechism of Violin and Viola Playing. 3rd Edition (9212).

## Technical Exercises.

**Casorti.** Technique of the Bow.

**Courvoisier.** L'Ecole de la Vélocité. (7603 a, b). The School of Velocity.

Book 1, Systematic Finger Exercises.

Book 2, Studies of Scales and Chords in systematic order.

**Dancla.** Op. 74. Ecole du Mécanisme.

**Kreuz, E.** Scales and Arpeggios (3 Bks.). (5664 a—c).

**Lütgen, H.** Scales and Exercises. (8663).

**Ritter.** Scale and Chord Exercises. (5676).

**Wohlfahrt, F.** Daily Exercises. (7624).

## Studies.

## Step I. First position only, and in easy keys.

**Böhmer, C.** 75 Exercises in Intonation, through all keys.

Op. 54. (E. Heim.) 2 Books. (5643 a, b).

An excellent work greatly facilitating the knowledge of extreme keys. Book 2 belongs to the next step.

**Courvoisier, C.** The School of Velocity.

Book I. Systematic finger exercises. (7603 a).

Exercises in all possible fingerings of the first position.

Book II. Studies of Scales and chords in systematic order. (7603 b).

Book III. Melodic Studies in Major Keys. (7603 c).

Books IV and V belong to following steps.



## Studies, Step I. (Continued.)

**Gradus ad Parnassum.** A Collection of Studies in progressive order, selected, carefully revised, fingered, and edited, with annotations and remarks by E. Heim:—

**Book I. First Position.** 30 Elementary Studies in the most practicable major keys. By Alard, Bach, Corelli, Dont, Heim, Hermann, Hofmann, Kayser, Kreuz, Ritter, Spohr, and Steffani. (5471).

**Book II. First Position.** 18 More advanced Studies in major and minor keys. Easy double-stopping. Enharmonic change. By Bach, Corelli, Handel, Hermann, Kreuz, Spohr, and Steffani. — **Half Position.** 16 Studies, changing from First to Half Position. By Alard, Dont, Hermann, Kreuz, and Wichtl. (5472).

10 books of Graduated Studies revised by Ernst Heim, containing all the material for a serious study of the Violin, each book corresponding in difficulty with the same book of his Violin Duets (Arenas), see page 14 and his Violin and Piano pieces (Palaestra), see pages 22, 23.

**Hering, C.** Op. 16. 25 Studies for 2 Violins in all major and minor keys; revised, phrased, and fingered by E. Heim. The Scales as contained in 2<sup>nd</sup> Violin part to be played by the student. (5618).

**Hermann, F.** Le Commencement de l'Etude. (5612 a, b).

In two books, containing familiar airs interspersed with easy studies, with a 2<sup>nd</sup> violin part.

**Hofmann, R.** The First Instruction in Violin Playing.

(Der erste Unterricht im Violinspiel.) Op. 92. 2 Books. (5668 a, b).

A thorough elementary course leading on to the following work of the same author.

— Op. 90, Book 1. 80 Melodic Studies. (5666 a).

A well graduated course. Book 2 belongs to the next grade, and would prove an excellent preparation for Kayser's 36 Studies. (8662 a).

**Kreuz, E.** Progressive Studies. Op. 34, Bk. 1. (5663 a).

Contains 40 progressive exercises gradually introducing the notes of C major in the 1<sup>st</sup> position.

**Scale and Arpeggio Manual for the Violin**, arranged with a special view to the requirements of candidates at the various Local Examinations, by A. Laubach. (5672).

This Manual is written for Students of all Grades.

## Studies, Step. I. (Continued.)

**Popular Instructor in Violin Playing:—**

Part I. Elementary and First Position. (7623 a).

**Schön, M.** Practical Course of Instruction:—

Part I. ABC of Violin Playing. Introductory School. (7611).

„ II. } First Steps in practical Violin Playing. Progressive

„ III. } exercises in the first position and in all Scales.

„ IV. } In 3 Books. (7612—14).

Parts V to XII belong to the following Grades.

**Steffani, R.** 12 Progressive Studies, in the first position. (5683).**Step II. First four Positions.****Alard, D.** Op. 10. Etudes mélodiques et progressives. (5640).  
also with 2<sup>nd</sup> Violin in 2 Books. (5600 a, b).**Böhmer, C.** 75 Exercises in Intonation, through all keys.  
Op. 54. (E. Heim.) Book 2. (5643 b).**Courvoisier, C.** The School of Velocity.Book IV (12 Melodic Studies in the first position, Minor).  
(7603 d).**Dont, J.** 24 Exercices préparatoires aux études de R. Kreutzer  
et P. Rode. Op. 37. (7604).

except Nos. 6, 8, 9 and 15 which belong to Step III.

**Gradus ad Parnassum.** A Collection of Studies in progressive order, selected, carefully revised, fingered, and edited, with annotations and remarks by E. Heim:—Book III. First Position. Chords and easy Arpeggios.  
Chromatic Passages. Second Position. Changing from First to Second Position. (Alard, Dont, Heim, Hermann, Hofmann, Hohmann, Kayser, Ritter, Spohr, Steffani, etc.)  
(5473).

Book IV. Third Position. Changing between First and Third Positions. Portamento and Tremolo. (Bach, de Bériot, Corelli, Dont, Fiorillo, Haydn, Hofmann, Kayser, Kreutzer, Mazas, Wenzel Pichl, Righini, Scarlatti, Spohr, and Wichtl.) (5474).

Graduated Studies revised by Ernst Heim; each book corresponds in difficulty with the same book of his Violin Duets "Arena", see page 15 and his Violin and pianoforte pieces "Palaestra", see page 27.

**Hermann, F.** Op. 24, Bk. I. 30 Studies in the 1st position.  
(5659).also with 2<sup>nd</sup> Violin. (5613).

## Studies, Step II. (Continued.)

**Hofmann, R.** Melodic Studies. Op. 90, Book 2. (5666 b).

**Kayser, H. E.** Violin Studies, carefully revised and fingered, with instructive annotations by Ernst Heim:—

36 elementary and progressive Studies (introductory to those of Kreutzer). Op. 20. Complete (8662) or in 3 Books. (8662 a—c).

Minute instructions are given by Mr. Heim at the end of each study as to the manner of execution, the part of the bow to be used, and various fingerings. Each 10 bars are also numbered to simplify the repetition of single portions of a study.

An edition is published with a separate part for a 2nd violin (5610 a-c), also one with pianoforte accompaniment (7397 a-c).

**Kreuz, E.** Progressive Studies. Op. 34, Bks. 2 and 3. (5663 b, c).

Book 2 contains 20 progressive studies in the sharp major and minor keys, Book 3, 20 in the flat major and minor keys.

**Mazas, F.** 75 Melodic and Progressive Studies for the Violin.

Op. 36. Revised and fingered by C. Courvoisier:—

Bk. I. 30 Special Studies. (7607 a).

Bk. II. 27 Brilliant Studies. (7607 b).

**Popular Instructor in Violin Playing:—**

Part I. Elementary and First Position.

Part II. Higher Positions. (7623 b).

**Schön, M.** Practical Course of Instruction:—

Book V. 46 short Exercises for the Violin with a second violin. (7615).

**Step III. First five Positions.**

**Corelli, Arcangelo.** (Oeuvres revues par Joachim et F. Chrysander. (In score.) 8vo:—

Livre I., Op. 1. Sonate da Chiesa a tre (Due Violini, e Violone, o Arcileuto col Basso per l'Organo). In Roma, 1683. Op. 2. Sonate da Camera a tre (Due Violini, e Violone, o Cembalo). In Roma, 1685. (4936 a).

Livre II., Op. 3. Sonate da Chiesa a tre (Due Violini, e Violone, o Arcileuto, col Basso per l'Organo). In Modena, 1689. Op. 4. Sonate da Camera a tre (Due Violini, e Violone, o Cembalo). In Bologna, 1694. (4936 b).

Livre III., Op. 5. Parte Prima. 6 Sonate a Violino Solo e Violone, o Cimbalo. Parte Seconda. Preludii, Allemande, Correnti, Gighe, Sarabande, Gavotte, e Follia a Violino Solo e Violone o Cimbalo. (4936 c).

## Studies, Step. III. (Continued.)

**Corelli.** (Continued.)

Livre IV., V., Op. 6. Concerti Grossi con duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola e Basso di Concerto Grosso ad arbitrio che si potranno radoppiare. In Roma, 1712. 2 Livres. (4936 d, e).

**Dont, Jacques.** 20 Exercices progressives, pour le Violon (avec accompagnement d'un second Violon). Op. 38. (7605).

The last of these exercises belong to Step IV.

**Gradus ad Parnassum.** A Collection of Studies in progressive order, selected, carefully revised, fingered, and edited, with annotations and remarks by E. Heim:—

Book V. Fourth Position. 15 Studies, changing between the 1st and 4th Positions. By de Bériot, Cramer, Dont, Hofmann, Kayser, Kreutzer, Mazas, and Rode. — Fifth Position. 25 Studies, changing between the 1st and 5th Positions. By de Bériot, Dont, Hofmann, Kayser, Kreutzer, Maurer, Mazas, and Rode. (5475).

Graduated Studies revised by Ernst Heim, each book corresponds in difficulty with the same book of his Violin Duets "Arenas", see page 18, and his Violin and Piano pieces, "Palaestra", see page 36.

**Hermann, F.** Op. 24, Bk. 2. 25 Studies in the 1st, 2nd and 3rd positions. (5660 a, b).

**Hofmann, R.** Op. 91. 40 Studies in all positions, for practice in shifting. 2 Bks. (5667 a, b).

**Kayser, H. E.** 36 elementary and progressive Studies (introductory to those of Kreutzer) carefully revised, fingered, and with instructive annotations by Ernst Heim. Op. 20, Bk. III. (8662 c).

also with Second Violin (5610 c), or with Pianoforte Accompaniment (7397 c).

**Kreuz, E.** Progressive Studies. Op. 34, Bks. 4 and 5. (5663 d, e).

Book 4 contains "Introduction of the 2nd and 3rd positions. 15 studies and major and minor scales through all keys in the first three positions." Book 4 contains 12 short technical exercises and 15 studies in the first three positions, introducing various technical difficulties and arpeggios through all keys.

**Schön, M.** Practical Course of Instruction:—

Bk. VIII. Fundamental Instructions in the study of the positions, with examples and easy melodious Duettinos for two Violins in various major and minor keys (Third Position). (7618).

Book IX. The same (Second Position). (7619).



## Studies. (Continued.)

## Step IV. All Positions.

**Blagrove, H.** 12 Studies. (9415).

**Courvoisier, C.** The School of Velocity.

Book V. Special Studies in Shifting. (7603 e).

**Dancla.** Op. 2. 6 Studies. (5644).

**Fiorillo, F.** 36 Études en forme de Caprices (Ernst Heim) (5654).

These studies impart great flexibility to the bowing, together with much practice in the higher positions.

A careful revision of fingering and bowing with the addition of expression marks and part of bow to be used distinguish E. Heim's Edition from all others.

The same, revised by Carl Courvoisier. (5655).

The fingering and phrasing has been carefully marked on the basis of the Joachim School. He avoids slurs of too great length which impair the power of tone.

**Gradus ad Parnassum.** A Collection of Studies in progressive order, selected, carefully revised, fingered, and edited, with annotations and remarks by E. Heim:—

**Book VI.** Sixth Position. 10 Studies, changing between the 1st and 6th Positions. By Fiorillo, Hofmann, Kreutzer, Mazas, and Rode.

Seventh Position. 20 Studies, changing between the 1st and 7th Positions. By Alard, de Bériot, Fiorillo, Hofmann, Kayser, Kreutzer, Maurer, Mazas, Rode, and Wichtl. (5476).

**Book VII.** Eighth to twelfth Positions. 30 Studies arranged according to their Musico-Technical object, independent of Position.

**A.** Studies on the Shake and Passing Shake. By Alard, Bruni, Cramer, David, Dont, Fiorillo, Heim, Kayser, Kreutzer, Mazas, Rode, Rolla, Schubert, and Spohr. (5477).

Graduated Studies revised by Ernst Heim, each book corresponds in difficulty with the same book of his Violin Duets, "Arena", see page 19, and his Violin and piano pieces, "Palaestra", see page 45.

**Hermann, F.** Op. 24, Bk. 3. 25 Studies, 3rd to 7th positions. (5661).

also with 2<sup>nd</sup> Violin accompaniment. (5615).



## Studies, Step IV. (Continued.)

**Kayser, H. E.** Violin Studies, carefully revised, fingered, and with instructive annotations by Ernst Heim:—

16 Studies (comprising studies in the half, 1st, 2nd, 3rd, 4th, 5th, 6th, and 7th Positions). Op. 28. (8660).

16 Studies (to follow the 36 Studies, Op. 20). Op. 30. (8661).

This carefully revised edition is particularly useful by frequently giving two or more different fingerings for one and the same study or single passage. The numbering of every tenth bar is also useful in studying sub-sections.

**Kreutzer, R.** 42 Studies. New Edition, revised and fingered by Ernst Heim. (5671).

The original text has been carefully adhered to. The revision (fingerings, bowing and marks of expression) show the same care which distinguishes all Heim's editions, while the explanatory remarks make this Edition particularly valuable.

The same, revised and phrased by Carl Courvoisier (5665).

Courvoisier's Edition gives very good advice on the choice of position. While Heim has kept closely to the original text giving advice to the manner of rendering it, Courvoisier preferred to give his own phrasing etc. in the text, e. g. the cadencial figures in the first study.

**Kreuz, E.** Progressive Studies. Op. 34, Bks. 6 and 7. (5663 f, g).

Book 6. 6 studies in the 4th and 5th positions, and 6 studies in the first six positions in flat keys, major and minor.

Book 7. 12 studies in the first six positions in sharp keys, major and minor.

**Mazas, F.** Op. 36, Bk. III. 18 Studies for Artists. (7607 c).

**Schön, M.** Practical Course of Instruction:—

Book XI. Fundamental Instructions, examples and pieces in the form of exercises for the study of the positions (Fourth, Fifth, Sixth, and Seventh Positions. (7621).

Book XII. 12 Exercises for the Violin. (7622).

**Scholz, Richard.** School of Artistic Violin Playing. A theoretical and practical Instruction Book, in all matters relating to style, for moderately advanced players. Op. 9. (5681).

Excellent work for style and phrasing. Clear and exhaustive explanations of every chapter make the work particularly useful especially for those, who have not the opportunity for individual teaching.

**Wessely, Hans.** Comprehensive Scale Manual. (5686).

## Studies. (Continued.)

## Step V.

**Difficult.** (Octaves, Springing Bow, Staccato etc.).

**Bériot, C. de.** 6 Études brillantes. (5646).

Also published with pianoforte accompaniment (7339 a, b).

**Campagnoli.** 7 Divertissements. Edited by G. Jensen. (7601).

**Gradus ad Parnassum.** A Collection of Studies in progressive order, selected, carefully revised, fingered, and edited, with annotations and remarks by E. Heim:—

Book VIII. Studies arranged according to their Musico-Technical object, independent of Position:—

7 Studies on Staccato. By Fiorillo, Kreutzer, Mazas, Rode, and Schubert.

7 Studies on Springing Bow, Spiccato, Saltato. By Benda, Bruni, David, Kayser, Mazas, and Wieniawski.

7 Studies on Octave passages. By Fiorillo, Kayser, Kreutzer, and Mazas.

8 Studies on Double Stops and Chords. By Dont, Fiorillo, Kayser, Kreutzer, St. Lubin, and Wichtl. (5478).

Book IX. Studies arranged according to their Musico-Technical object, independent of Position:—

8 Studies on Double Stops and Chords. By de Bériot, David, Dont, Fiorillo, Kalliwoða, Kreutzer.

4 Studies on the Double Shake. By Cramer, Fiorillo, Gaviniés, and Rode.

3 Studies on "Flying Staccato," thrown stroke. By Alard and Mazas.

5 Studies on Arpeggios (difficult). By David, Dont, Mazas, and Meerts.

10 Studies on tenths and other large intervals. By Dont, Fiorillo, Gaviniés, Mazas, H. Ries, and Rovelli. (5479).

Graduated Studies revised by Ernst Heim, each book corresponds in difficulty with the same book of his Violin Duets, "Arena," see page 20, and his Violin and piano pieces, "Palaestra," see page 50.

**Rode, P.** 24 Caprices in the form of Studies for the Violin. Revised and fingered by Ernst Heim. (5679).

The original text has been adhered to, with very clear indications of positions, fingerings, bowing and marks of expression by Ernst Heim.

## Studies, Step V. (Continued.)

**Rode, P.** Caprices, revised by Carl Courvoisier (5678).

Courvoisier does not adhere altogether to the original text, but uses his own discretion, here as elsewhere he is careful to avoid very long bows which would counteract the production of a broad and powerful tone.

**Vieuxtemps, H.** Op. 16. 6 Concert Studies.

## Step VI. Very difficult.

**Gaviniés, P.** 24 Études (24 Matinéés).

**Gradus ad Parnassum.** A Collection of Studies in progressive order, selected, carefully revised, fingered, and edited, with annotations and remarks by E. Heim:—

Book X. *A.* 17 Studies in the Polyphonic Style. — Prelude. Fugue. Fughetta. By Bach, Campagnoli, and Pichl. — *B.* 13 Concert Studies, Harmonics and Pizzicato (with the left hand). By Alard, Dancla, Leonard, Lipinsky, Mazas, Paganini, Prume, and Wieniawski. (5480).

Graduated Studies revised by Ernst Heim, each book corresponds in difficulty with the same book of his Violin Duets, "Arena", see page 21, and his Violin and piano pieces, "Palaestra", see page 52.

**Wieniawski, H.** L'École moderne. Études-Caprices, Op. 10. (E. Heim.) (5687).

## Pieces for Violin Solo.

## Step I. In the first position.

**Hermann, Fr.** 50 favourite Melodies. (5465a).

**Hofmann, R.** Potpourris on Popular Melodies from Classical and Modern Operas and Oratorios. Arranged by R. Hofmann. 45 Books

(in the first position):—

Le Postillon. (5401a).	La Fille du Régiment. (5406a).
La Sonnambula. (5402a).	Lucia di Lammermoor. (5407a).
Norma. (5403a).	Orpheus. (5408a).
Le Calife de Bagdad. (5404a).	
La Dame Blanche. (5405a).	

## Violin Solo Pieces, Step I. (Continued.)

**Hofmann.** Potpourris (Continued.)

The Messiah.	(5409a).	Joseph.	(5414a).
The Creation.	(5410a).	St. Paul.	(5415a).
Zampa.	(5411a).	Il Seraglio.	(5416a).
Wildschütz.	(5412a).	Il Flauto Magico.	(5417a).
Czar und Zimmer-		Don Giovanni.	(5418a).
mann.	(5413a).	Der Freischütz.	(5419a).

## Step II. In various positions.

**Gurlitt.** Our Favourite Tunes. (7608).

**Hofmann, Richard.** Potpourris on Popular Melodies from Classical and Modern Operas and Oratorios. Arranged by R. Hofmann. 45 Books.

The Bohemian Girl.	(5420a).	Le Nozze di Figaro.	(5433a).
Egmont.	(5421a).	Die lustigen Weiber	
Fidelio.	(5422a).	von Windsor.	(5434a).
L'Elisire d'Amore.	(5423a).	Maritana.	(5435a).
Lucrezia Borgia.	(5424a).	Oberon.	(5436a).
Iphigénie en Aulide.	(5425a).	Preciosa.	(5437a).
Judas Maccabaeus.	(5426a).	Der fliegende Hol-	
Das Nachtlager in		länder.	(5438a).
Granada.	(5427a).	Lohengrin.	(5439a).
Hans Heiling.	(5428a).	Rienzi.	(5440a).
A Midsummer		Tannhäuser.	(5441a).
Night's Dream.	(5429a).	Il Barbiere.	(5442a).
Elijah.	(5430a).	Guillaume Tell.	(5443a).
Les Huguenots.	(5431a).	Masaniello.	(5444a).
Le Prophète.	(5432a).	Faust. (Gounod)	(5445a).

## Duets for 2 Violins.

## Step I. First Position.

**Alard, D.** Progressive Duets, revised and fingered by E. Heim:—

Book I., Op. 22. Elementary. 1st position. (5599a).

Book II., Op. 22. Elementary. 1st position. (5599b).

This excellent work should form every student's companion from the first beginning until a degree of considerable technical skill has been reached. It gains much by E. Heim's careful revision as to the fingering, bowing and all marks of expression.



**2 Violins, Step I. (Continued.)**

**Arena.** A collection of Duets for two violins, arranged in progressive order, carefully marked and annotated by E. Heim:—

**Book I.** First position. 8 Easy Duets in the most frequently used keys, by Wichtl, Dancla, Alard, and de Bériot. (11801s).

**Book IA.** First position. 6 Easy Duets in the most frequently used keys, by Blumenthal, Kalliwoda, and Mazas. (11801a).

**Book II.** First position. 5 Easy Duets in major and minor (occurrence of easy double-stopping and chords) by Pleyel, Bruni, Mazas, Thomas, and Ries. (11802s).

**Book IIA.** First position. 5 Easy Duets in major and minor (occurrence of easy double-stopping and chords), by C. Gurlitt, Kalliwoda, Pleyel, and Mazas. (11802a).

20 Books of graduated Duets revised by Ernst Heim, each book corresponding in difficulty with the same book of his Violin Studies (*Gradus ad Parnassum*), see page 5, and his Violin and Piano pieces (*Palaestra*), see pages 22, 23.

**Dancla, C.** Op. 23. 3 Duos faciles. (5601).

**Gurlitt.** Op. 150. Duos faciles et progressifs. (5605).

Except one or two more suited to Step II.

**Our Favourite Tunes.** Arranged. (7609).

Some of these belong to Step II.

**Heim, Ernst.** Abecedarian in Violin Playing. 45 Elementary Pieces for Violin with accompaniment of a second Violin. 2 Books. (5598 a, b).

Also published with Piano Accompaniment. (11461 a, b).

**Hermann, Fr.** 50 Favourite Melodies. (5465 b).

**Hofmann, Richard.** 30 short, instructive Melodic Pieces. Op. 113. (5624).

— Potpourris on Popular Melodies from classical and modern Operas and Oratorios, arranged by Richard Hofmann. 45 Books.

**Step I. (in the first position):—**

Le Postillon.	(5401b).	Lucia di Lammer-	
Sonnambula.	(5402b).	moor.	(5407b).
Norma.	(5403b).	Orpheus.	(5408b).
Calife de Bagdad.	(5404b).	Messiah.	(5409b).
Dame Blanche.	(5405b).	Creation.	(5410b).
Fille du Régiment.	(5406b).	Zampa.	(5411b).



## 2 Violins, Step I. (Continued.)

**Hofmann.** Potpourris. (Continued.)

Wildschütz.	(5412b).	Il Seraglio.	(5416b).
Czar und Zimmer-		Il Flauto Magico.	(5417b).
mann.	(5413b).	Don Giovanni.	(5418b).
Joseph.	(5414b).	Freischütz.	(5419b).
St. Paul.	(5415b).		

**Mazas, F.** Duos faciles et progressifs. 2 Bks. (5608 a, b).

**Pleyel.** Op. 8. 6 Duos. (7597).

**Reinecke.** Op. 122a. 10 Petits Morceaux. (5630).

Delightful little "bits", short and very easy.

**Ritter, E. W.** 30 Exercices faciles. Bk. 1. (5631a).

**Schön, M.** 18 short modern Duets for two Violins. In various major and minor keys (First Position). (7616).

6 easy and melodious Duettings for two violins. In various major and minor keys (First Position). (7617).

## Step II. First four Positions.

**Alard, D.** Progressive Duets, revised and fingered by E. Heim:—

Book III., Op. 22. Elementary. 1st and 2nd positions. (5599c).

This excellent work should form every student's companion from the first beginning until a degree of considerable technical skill has been reached. It gains much by E. Heim's careful revision as to the fingering, bowing and all marks of expression.

**Album opératique.** (5639).

**Arena.** A collection of Duets for two violins, arranged in progressive order, carefully marked and annotated by E. Heim:—

Book III. Easy Duets, with change between first and second positions, by Mazas, Geminiani, Hering, and Ries. (11803s).

Book IIIA. Easy Duets, with change between first and second positions, by Geminiani, Mazas, C. G. Müller, and Blumenthal. (11803a).

Book IV. Duets up to the third position, by Ignaz Lachner, Alard, and Hering. (11804s).

## 2 Violins, Step II. (Continued.)

**Arena.** (Continued.)

Book IVA. Duets up to the third position, by C. Gurlitt, Ignaz Lachner, and Viotti. (11804 a).

Book V. Duets up to the fourth and fifth positions, by Hering, Mozart, Kreutzer, and H. Ries. (11805 s).

Graduated Duets revised by Ernst Heim; each book corresponds in difficulty with the same book of his Violin Studies, "Gradus ad Parnassum", see page 6, and his Violin and piano pieces, "Palaestra", see page 27.

**Dancla, C.** Op. 24 and 25. Duos faciles. 2 Bks. (5602—3).

**Gurlitt.** Our Favourite Tunes. Arranged by F. Hermann. (7609).

**Hering, Carl.** 2 Duos, both in the first, and occasionally the half and second positions. Op. 15. Revised, phrased, and fingered by Ernst Heim. (5617).

**Hofmann, Richard.** 14 instructive Melodic Pieces. Op. 114. (5625).

— Potpourris on Popular Melodies from classical and modern Operas and Oratorios, arranged by Richard Hofmann. 45 Books.

Bohemian Girl.	(5420b).	Merry Wives of	
Egmont.	(5421b).	Windsor.	(5434b).
Fidelio.	(5422b).	Maritana.	(5435b).
L'Elisire d'amore.	(5423b).	Oberon.	(5436b).
Lucrezia Borgia.	(5424b).	Preciosa.	(5437b).
Iphigénie en Aulide.	(5425b).	Der fliegende Hol-	
Judas Maccabaeus.	(5426b).	länder.	(5438b).
Nachtlager.	(5427b).	Lohengrin.	(5439b).
Hans Heiling.	(5428b).	Rienzi.	(5440b).
A Midsummer		Tannhäuser.	(5441b).
Night's Dream.	(5429b).	Il Barbiere.	(5442b).
Elijah.	(5430b).	Guillaume Tell.	(5443b).
Huguenots.	(5431b).	Masaniello.	(5444b).
Le Prophète.	(5432b).	Faust. (Gounod.)	(5445b).
Figaro.	(5433b).		

**Kalliwoda.** Op. 243. Duos faciles et brillants. 3 Bks. (5606 a—c).

**Kayser, H. E.** Violin Studies, carefully revised, fingered, and with instructive annotations by Ernst Heim:—

36 elementary and progressive Studies (introductory to those of Kreutzer). Op. 20. Bks. 1 and 2. (5610 a, b).

## 2 Violins, Step II. (Continued.)

**Kayser.** Violin Studies. (Continued.)

16 Studies (comprising studies in the half, 1st, 2nd, 3rd, 4th, 5th, and 7th Positions). Op. 28. (5619).

Nos. 10 and 11 Step III, and 12 to 16 Step IV.

16 Studies (to follow the 36 Studies, Op. 20). Op. 30. (5620).

Nos. 6 and 8 Step III; Nos. 4, 5, 9, 11, 12, 13 and 16 Step IV.

**Lachner, I.** Op. 96, 97 and 98. Sonatinas in A, D and B $\flat$ . (5621—2—3).

There is an air of brightness and humour in these sonatinas which reminds one of Haydn and Mozart. Without making great demands upon the technique of the player, the sonatinas are brilliant and diversified, and although they chiefly appeal to the young they are never childish. Op. 98 with its charming "Rococo" colouring is sure to make friends upon acquaintance.

**Mazas, F.** Duos faciles et progressifs; Letters C, D & E. 3 Bks. (5608 c—e).

**Pleyel, I.** Op. 48. 6 Sonatinas. (7598).

**Ries, H.** Progressive Duets. (Ernst Heim). 9 Books:—

Book I. First position. Easy double-stopping. (5629 a).

Book II. First and second positions. (5629 b).

These melodious and graceful compositions are rendered more valuable by the careful revision of fingering, bowing and marks of expression. They contain a wealth of technical devices.

**Ritter, E. W.** 30 Exercices faciles. Bk. 2. (5631 b).

**Thomas, E.** 4 Duos. (5634 a, b).

## Step III. Five Positions.

**Alard, D.** Progressive Duets, revised and fingered by E. Heim:—

Book IV., Op. 22. Elementary. 3rd position. (5599 d).

Book V., Op. 23. Easy. 3rd position. (5599 e).

Book VI., Op. 23. Easy. 3rd position. (5599 f).

Book VII., Op. 23. Easy. 3rd position. (5599 g).

This excellent work should form every student's companion from the first beginning until a degree of considerable technical skill has been reached. It gains much by E. Heim's careful revision as to the fingering, bowing, and all marks of expression.

## 2 Violins, Step III. (Continued.)

**Arena.** A collection of Duets for two violins, arranged in progressive order, carefully marked and annotated by E. Heim:—

Book V. Duets up to the fourth and fifth positions, by Hering, Mozart, Kreutzer, and H. Ries. (11805 s).

Book VA. Duets up to the fifth position, by J. S. Bach, Mozart, and Polledro. (11805 a).

Graduated Duets revised by Ernst Heim, each book corresponds in difficulty with the same book of his Violin Studies "Gradus ad Parnassum", see page 8, and his Violin and Piano pieces, "Palaestra", see page 36.

**Dont.** 20 Exercices progressifs. Op. 38. (7605).

**Gurlitt.** Op. 105. Overture des Marionettes. (7596).

— Op. 137. "Commedietta" Overture. (7599).

**Hermann.** Op. 26. Morceaux mélodiques; Bks. 1, 2, 3. (Piano *ad lib*). (5328 a—c).

**Kayser, H. E.** Violin Studies, carefully revised, fingered, and with instructive annotations by Ernst Heim:—

36 elementary and progressive Studies (introductory to those of Kreutzer). Op. 20. Book 3. (5610 c).

**Molique, B.** 3 Duets. Op. 3. 3 Books. (10008 a—c).

**Mozart, W. A.** Op. 70. 12 Duets. 4 Bks.

**Pleyel, I.** Op. 23. Duos. (1085 d).

— Op. 24. Duos. (1085 e).

— Op. 44. Duos. (5628).

**Ries, H.** Progressive Duets. (Ernst Heim).

Book III. Up to third position. (5629 c).

These melodious and graceful compositions are rendered more valuable by the careful revision of fingering, bowing and marks of expression. They contain a wealth of technical devices.

**Rode, P.** Op. 1. 6 Duos. 2 Bks.

**Viotti.** Concert duets. 13 Bks.

## 2 Violins. (Continued.)

## Step IV. All Positions.

**Alard, D.** Progressive Duets, revised and fingered by E. Heim:—

Book VIII. Op. 23. Easy. 5th position. (5599 h).

Book IX. Op. 27. Brilliant. 7th position. (5599 i).

Book X. Op. 27. Brilliant. All positions. (5599 k).

Book XI. Op. 27. Brilliant. All positions. (5599 l).

Book XII. Op. 27. Brilliant. All positions. (5599 m).

This excellent work should form every student's companion from the first beginning until a degree of considerable technical skill has been reached. It gains much by E. Heim's careful revision as to the fingering, bowing and all marks of expression.

**Arena.** A collection of Duets for two violins, arranged in progressive order, carefully marked and annotated by E. Heim:—

Book VI. Duets up to the sixth and seventh positions, by H. Ries, Haydn, and Alard. (11806 s).

Book VIA. Duets up to the sixth position, by Hauptmann and Blumenthal. (11806 a).

An excellent collection of graduated Duets revised by Ernst Heim; each book corresponds in difficulty with the same book of his Violin Studies "Gradus ad Parnassum", see page 9, and his Violin and Piano pieces, "Palaestra", see page 45.

**Hauptmann, M.** Op. 2. 2 Duets. (1082).

— Op. 16. 3 Duos. (5611).

**Hermann.** Op. 26. Morceaux mélodiques. Bks. 4, 5. (5328 d, e).

**Kayser, H. E.** Violin Studies, carefully revised, fingered, and with instructive annotations by Ernst Heim:—

16 Studies (comprising studies in the half, 1st, 2nd, 3rd, 4th, 5th, 6th, and 7th Positions). Op. 28. (5619).

Nos. 1—9 belong to II; 10 and 11 to III.

16 Studies (to follow the 36 Studies, Op. 20). Op. 30. (5620).

Nos. 1—3, 7, 10, 14, 15 belong to II; Nos. 6 and 8 to III.

**Mayseder.** 3 celebrated Duets. Op. 30, 31, and 32. (10007 a—c).



## Two Violins, Step IV. (Continued.)

**Ries, H.** Progressive Duets. (Ernst Heim).

Book IV. Up to sixth position. (5629 d).

Book V. Up to seventh position. (5629 e).

Book VI—IX. In all positions. 4 Books. (5629 f—i).

These melodious and graceful compositions are rendered more valuable by the careful revision of fingering, bowing and marks of expression. They contain a wealth of technical devices.

## Step V. Difficult.

**Arena.** A Collection of Duets for Two Violins, arranged in progressive order, carefully marked and annotated:—

Book VII. 2 Duets in all positions (difficult), by Hauptmann and De Bériot. (11807 s).

Book VIIA. 3 Duets in all positions (difficult), by Haydn, J. B. Viotti, and Campagnoli. (11807 a).

Book VIII. 2 Duets in all positions (very difficult), by F. Ries, and Hauptmann. (11808 s).

Book VIIIA. Duets in all positions. (Very difficult) by C. de Bériot, and M. Hauptmann. (11808 a).

Graduated Duets revised by Ernst Heim; each book corresponds in difficulty with the same book of his Violin Studies, "Gradus ad Parnassum", see page 11, and his Violin and piano pieces, "Palaestra", see page 50.

**Hermann.** Op. 24. Études spéciales. On double stops, shifting &c. (5615 a).

— Op. 26. Morceaux mélodiques. Bk. 6. (5328 f).

**Kalliwoda.** Op. 234. Grand Duo brillant. (5607).

**Rode.** 24 Caprices in the form of Studies, with 2nd Violin by Ludwig Abel; revised by E. Heim. (5632).

The addition of an excellent second violin part by Ludwig Abel combined with the careful revision which characterises Heim's work, and the numbering of every fifth bar, will make this edition welcome to all students.

## 2 Violins. (Continued.)

## Step VI. Concert Duets.

**Heim, Ernst.** Arena. A Collection of Duets for 2 Violins, arranged in progressive order, carefully marked and annotated:—

Book IX. 2 Concert Duets, by Spohr and H. Ries. (11809s).

Book IXA. Concert Duets. Nos. 33 and 34 by Spohr, No. 35 by Mazas. (11809a).

Book X. 3 Concert Duets by Spohr. (11810s).

Book XA. Concert Duets, by M. Hauptmann & L. Spohr. (11810a).

**Spohr, L.** Op. 3, 39, 67, 148, 150 and 153. 14 Grand Duets. (7 Bks.).

These are the finest and most difficult duets for two violins.

## Duets for Violin and Violoncello.

**Kreutzer.** Sonatas. Op. 16 and 17. 2 Bks. II.

**Beethoven.** 3 Duets. III.

**Haydn, J.** Duet in D. III.

**Hoffmann, H. A.** 6 Duos. Op. 5. III.

**Leonard & Servais.** Grand Duo de Concert (Airs Anglais). VI.

## Duets for Violin and Organ.

**Album.** 10 Pieces. (2450).

Nos. 1, 2, 3 and 6. II. Nos. 5, 6, 7, 8. III. Nos. 4, 9 and 10. IV.

**Becker, A.** Op. 20. Adagio. (2078). IV.

**Henkel, H.** 3 Tonsätze von J.S. Bach, arr. No. 1, Berceuse; 2, Sarabande; 3, Toccata. (7326). II.

**Jensen, Gustav.** Arioso e Rondo patetico. Op. 40. (5380). IV.

**Lachner, I.** 2 Pieces. Op. 66. No. 1, Andantino; 2, Nocturno. IV.

**Mozart.** Andante Cantabile from Violin Concerto. Op. 121. Arr. by I. Lachner. IV.

**Rheinberger, J.** Op. 150. 6 Pieces. No. 1, Theme with variations; 2, Abendlied; 3, Gigue; 4, Pastorale; 5, Elegie; 6, Overture.

**Spohr.** Adagio from 9th Violin Concerto, arr. by I. Lachner. IV.

## Pieces for Violin with piano accompaniment.

### Step I A. First Position, Elementary.

The simplest pieces only (rhythmically, as well as technically) are included under this head, the melodies being almost entirely either in minims and crotchets, or in crotchets and quavers.

**Palaestra.** A Collection of Pieces, Sonatas, Suites, and Concert-Pieces for Violin Solo with Pianoforte Accompaniment; arranged in progressive order, carefully marked and annotated by Ernest Heim:—

An excellent collection of graduated pieces revised by Ernst Heim, each book corresponds in difficulty with the same book of his Violin Studies, "Gradus ad Parnassum", see page 5, and his Violin Duets, "Arena", see page 14.

**Book IA.** Contents.—4 Pieces on the open strings by Ritter, Reinecke, etc., and 7 easy Pieces in the easiest keys, first position, by Ritter, Moffat, Aprile, Saint-George, etc. (11471a).

**Book IB.** 9 easy Pieces in the easiest keys, first position by Moffat, Heim, Reinecke, and Gurlitt. (11471b).

**Book IC.** Supplement to Books A and B. Piece on the open strings by Bordogni, and 9 easy Pieces in the easiest keys by Moffat, Ritter, Concone, Stephen Heller, Volkmann, Laubach, etc. (11471c).

**Fitzenhagen, W.** Petits Morceaux. (Violin part within the compass of a Fourth):—

Op. 38. No. 1. Ave Maria.

**Heim, Ernst.** Abecedarian in Violin Playing. Elementary Pieces in progressive order. Nos. 1—25. Bk. 1. (11461a).

Most useful and attractive collection for young beginners.

**Hering, Carl.** 16 Pieces in progressive order. Op. 14. Revised and marked for teaching purposes by Ernst Heim. (11493).

Nos. 1—10. Nos. 11—16 belong to the following grade.

— Short Drawing Room Pieces.

A very attractive set beginning with a little prelude for the open strings only. Book 1 contains 7 melodious little pieces, Books 2 and 3 belong to the next division.

## Violin and Piano, Step Ia. (Continued.)

- Kreuz, E.** Op. 25. 30 Melodies. 3 Bks. (7515 a—c).  
**Laubach, A.** 3 Pieces (Menuetto, Nocturne [Ib], Marche militaire).  
**Moffat, A.** 6 Easy Pieces for young Violinists. (7525).  
**Rieding, O.** 6 Easy Pieces.  
 Nocturne, Impromptu, Romance, Nos. 4, 5 and 6 belong to Ib.  
**Ritter, E. W.** 12 Short Pieces.  
 Book 1 contains three little pieces for the open strings only.  
 Book 2 utilizes only the 1st and 2nd fingers.  
 Book 3 introduces the 3rd, and Book 4 the 4th finger.  
**Wurm, Marie.** Lullaby.

## Step Ib. First Position, Easy and progressive.

In the easiest keys only, but containing a little more movement and rhythmic variety.

**Palaestra.** A Collection of Pieces, Sonatas, Suites, and Concert-Pieces for Violin Solo with Pianoforte Accompaniment; arranged in progressive order, carefully marked and annotated by Ernst Heim:—

Book IIA. Easy Pieces in major and minor keys, and in the first position, by Mendelssohn, Ritter, Laubach, and R. Hofmann. (11472 a).

Book IIB. Easy Pieces in major and minor keys, and in the first position, by R. Hofmann, Handel, and L. Nicole. Occurrence of easy double-stopping, chords, and easy ornaments, by Laubach, Meo, and Haydn. (11472 b).

Book IIC. Supplement to Books A and B. Pieces by Wolfermann, Stephen Heller, Tschaïkowsky, Kreuz, and Kullak. (11472 c).

An excellent Collection of Graduated Violin and Piano pieces revised by Ernst Heim; each book corresponds in difficulty with the same book of his Violin Duets, "Arena", see page 14, and his Violin Studies, "Gradus ad Parnassum", see page 5.

**Beazley, J. C.** 6 Little Pieces. Book 1, "A stray thought", "On the lake", and "A happy moment"; Book 2, "Eventide", "Meditation" and "March".

**Clark, Scotson.** Melody in A.

**Danbé, J.** 6 Petits Morceaux. Cantabile & Allegro, Petite Valse, Caprice, Adagio and Rondo, Minuet, Petite Barcarolle.  
 Melodious and attractive to young pupils.

## Violin and Piano, Step Ib. (Continued.)

**Fitzenhagen, W.** *Petits Morceaux.* (Violin part within the compass of a fourth):—

3 *Morceaux.* Op. 38. No. 2, *Barcarolle*; No. 3, *Mazurka*.

3 *Morceaux.* Op. 39. No. 1, *Cavatine*; No. 2, *Ländler*; No. 3, *Tarantelle*.

Very effective little pieces within the compass of a fourth; with very attractive piano accompaniments.

**Gurlitt, C.** *Our Favorite Tunes. Melodies, Ancient and Modern.* (7375).

— *Morceaux de Salon (faciles).* Op. 146:—

*Ländler, Neues Leben, Nocturno, Impromptu.* (8677 a).

— Two miniature Sonatas (in first position). Op. 180 in F and D. (7500).

An excellent introduction to concerted playing for musically intelligent young beginners.

— *The Chase. (Die Jagd.)* Op. 190, No. 6.

**Hauptmann, M.** 3 *Sonatinas.* (7384).

The rudimentary features of the sonata form are here packed into a very small compass indeed; all three movements of No. 1 occupying only one page in the violin part.

**Heim, E.** *Abecedarian in Violin Playing. Elementary Pieces, transcribed and arranged in progressive order. Book II.* Nos. 26—45. (11461 b).

**Hering, Carl.** 16 *Pieces in progressive order.* Nos. 11—16. Op. 14. Revised and marked for teaching purposes by Ernst Heim. (11493).

— 8 pieces. Op. 21. (Ernst Heim.) (11494).

— 10 *Petits Morceaux.* Op. 66. (7392).

— *Short Drawing Room Pieces.* Bks. 2 and 3.

**Hermann, F.** 50 *favourite Melodies; the Violin Part in the first position.* (5465 c).

The same are also arranged for violin solo, (5465 a); 2 violins and piano, (5465 d); Violin, violoncello and piano. (5465 f).

**Hill, Claud H.** 3 *Pieces.* No. 1, *Prelude*; No. 2, *Allegretto*; No. 3, *Gavotte*.

**Hoby, C.** *Album of Duets. Romance, Bourrée, Fairy Tale, Alla Mazurka.*

Especially pleasing is No. 3. No. 1 contains a few bars only playable to those prepared to enter on II.



## Violin and Piano, Step Ib. (Continued.)

**Hofmann, Richard.** Op. 101. No. 1, Animation.

— Potpourris on popular Melodies from classical and modern operas and oratorios.

Adam. Der Postillon. (5401 c).

Bellini. Nachtwandlerin. (Sonnambula). (5402 c).

Bellini. Norma. (5403 c).

Boieldieu. Le Calife de Bagdad. (5404 c).

Boieldieu. La Dame Blanche. (5405 c).

Donizetti. La Fille du Régiment. (5406 c).

Donizetti. Lucia di Lammermoor. (5407 c).

Gluck. Orpheus. (5408 c).

Handel. The Messiah. (5409 c).

Haydn. The Creation. (5410 c).

Hérold. Zampa. (5411 c).

Lortzing. Wildschütz. (5412 c).

Lortzing. Czar und Zimmermann. (5413 c).

Méhul. Joseph. (5414 c).

Mendelssohn. St. Paul. (5415 c).

Mozart. Il Seraglio. (5416 c).

Mozart. Il Flauto Magico. (5417 c).

Mozart. Don Giovanni. (5418 c).

Weber. Der Freischütz. (5419 c).

**Horrocks, A. E.** Rigaudon.

**Kayser.** Op. 65. Exercises and Popular Melodies. (7398).

**Kirchner, Th.** 4 Albumblätter. (F. Hermann.) (7400).

**Koch, F.** Petite Suite. (Allegretto, Arietta, Scherzo, Romanzetta, Alla Marcia.) Op. 12. (7508).

**Kreuz, E.** Op. 30. 6 easy Pieces. (7518).

— Op. 36. 6 easy Pieces. 2 Bks. (7519 a, b).

**March Album,** Book I. Edited by Hermann. (8686 a).

Contains 14 Marches by Lully, Couperin, Rameau, Handel, Haydn, &c.

**Meo, Alfonso.** The Dolly's Dance.

**Moffat, A.** Album. 12 pieces (in the easier positions). (7524).

— English Classical Album. 12 Pieces for Violin, with figured Bass, by English Masters of the 17th and 18th centuries. (7523).

— 12 Classical Pieces (in the first position). 2 Books. (7526 a, b).

## Violin and Piano, Step Ib. (Continued.)

**Moffat.** (Continued.)

— 12 Pieces by English Masters of the 17th and 18th Centuries. (7537).

These pieces are well written for the violin. They are, moreover, melodious and have interesting accompaniments.

**Nicole, L.** Minuet and Gavotte.

**Our Favourite Tunes.** From a collection of ancient and modern Melodies by C. Gurlitt. Arranged by Fr. Hermann. (7388).

**Pleyel.** Op. 8. 6 Duos. (Hermann). (7545).

**Reinecke.** Op. 122 a. 10 Petits Morceaux. (7541).

No. 9 belongs to II.

— Op. 213. 10 Petits Morceaux. (7542).

Characteristic little pieces with interesting piano part.

**Rieding, Oskar.** 6 Easy Pieces. Nos. 4, 5 and 6, "Tempo di Valse", "Polonaise" and "Air varié".

**Ritter, E. W.** Brilliant Duets. (The Violin part in the first position):—

No. 1. Variations on "The Carnival of Venice". (7550 a).

No. 2. Stradella, by Flotow. (7550 b).

No. 3. Variations, "Rule, Britannia". (7550 c).

No. 4. Rondo, "The Bay of Biscay" and "Hearts of Oak". (7550 d).

No. 5. "Logie O'Buchan". Fantasia. (7550 e).

— 12 Short Pieces:— Book IV. (For all four fingers.)

No. 8, March; No. 9, Gavotte; No. 10, Intermezzo;

No. 11, Romance; No. 12, Tarantella.

**Schmitt, J.** 2 Sonatinas. Edited and fingered by Emile Thomas. (7572).

**Taubert, W.** Serenade. (M. F. 17).

**Terschak, A.** Popular Melodies:—

Vol. I. England. 18 Popular Melodies. (8698 a).

Vol. II. Scotland. 20 Popular Melodies. (8698 b).

Vol. III. Ireland. 18 Popular Melodies. (8698 c).

**Tschaïkowsky.** Favourite airs from the opera "Eugène Onégin". Arranged by V. Sorreno. (5469 a).

**Volkman.** "In the Mill". (No. 1 of "Musical Picture Book"). (M. F. 59).

**Wurm, Marie.** March in D.

## Violin and Piano. (Continued.)

**Step II. First four Positions.**

**Palaestra.** A Collection of Pieces, Sonatas, Suites, and Concert-Pieces for Violin Solo with Pianoforte Accompaniment; arranged in progressive order, carefully marked and annotated by Ernst Heim:—

Book IIIA. Rather more difficult pieces in the first position; Occurrence of chords, double-stopping, and ornaments: 3 Pieces by Saint-George and J. S. Bach. Employment of the half position: 3 Pieces by Gurlitt, Reinecke, and Scotson Clark. (11473 a).

Book IIIB. Employment of the half position: 2 Pieces by Dolmetsch and Schubert. Second position; changing from first to second position: 4 Pieces by Crescentini, Boccherini, Scotson Clark, and Senaillé. (11473 b).

Book IIIC. Supplement to Books A and B. Pieces by Wolfermann, Scotson Clark, Nicole, Kullak, Loeschhorn, and A. Krug. (11473 c).

Book IVA. Pieces up to the third position; change between the first and third position without *Portamento*: Pieces by J. S. Bach and Veracini. Change between first and third positions with *Portamento*: Pieces by Mathilde Heimbrem, Strelezki, and Ignaz Lachner. (11474 a).

Book IVB. Pieces up to the third position; change between the first, second, and third positions: Pieces by Gurlitt, Haydn, and Ignaz Lachner. Change between the half, first, second, and third positions: Pieces by Handel and Mendelssohn. (11474 b).

Book IVC. Supplement to Books A and B. Pieces by F. David, A. Jensen, De Bériot, H. Ries, and N. W. Gade. (11474 c).

An excellent Collection of Graduated Violin and piano pieces revised by Ernst Heim; each book corresponds in difficulty with the same book of his Violin Duets, "Arenas", see page 15 and his Violin Studies, "Gradus ad Parnassum", see page 6.

**Adam, A.** Christmas. (M. F. 108).

**Agrell, J.** Sonata, edited by W. Abert. (11305).

**Albums.** Arranged by F. Hermann, containing pieces by modern composers:—

Vol. XV. Strelezki, Minuet à l'Antique; Arensky, Serenade; Dobrzynsky, Les Larmes; Gautier, Le Secret; Raff, Chanson Suisse, Rubinstein, Barcarole; Squire, Gavotte Humoristique; Field, Notturmo; Weber, Maienblümchen Walzer. (7322 p).

## Violin and Piano, Step II. (Continued.)

**Album Opératique.** Vol. 1, 12 Melodies; Vol. 2, 15 Melodies. (8689 a, b).

**Ariosti, Attilio.** 6 Sonatas (Lezioni) for Viola d'amore, transcribed by G. Saint-George. (11311 a—f).

**Atkinson, J. A.** Petite Valse. Op. 1.

**Bach, Emanuel.** Solfeggietto. Arr. by Oscar Wagner.

**Bach, J. S.** Gavotte in D. (Hermann, C. V. M. 9).

— Gavotte from 6th Sonata. (9401 c).

— Fifth Prelude from "Das Wohltemperirte Klavier". (F. Hermann.) (M.F. 95).

— My heart ever faithful. (F. Hermann.) (M.F. 115)

**Beazley, J. C.** Sonatina in F.

— Sonatina in D minor. (7327).

**Beethoven.** Andante Cantabile from Trio, Op. 97. (M.F. 98).

**Bennett, W. Sterndale.** The Lake. (M. F. 78).

**Boccherini, L.** Minuet in A.

**Brooks, W.** Op. 48. Album Lyrique, 4 Pieces. (7333).

**Burgmüller.** 3 Nocturnes. (8673).

**Busoni.** Op. 28. Bagatellen. No. 3. (2449).

**Christmas-Album.** 10 Pieces suitable for Christmastide, arranged by F. Hermann. Albums, Vol. XIV. (7322 o).

Adam, Christmas; Gruber, Tyrolese Christmas Hymn;

Bach, Aria from the Christmas Oratorio; Gurlitt, Andante

religioso; Reinecke, Chorus of Angels; Goltermann,

Berceuse; Grieg, Christmas Song; Bortnianski, Adoration;

Mendelssohn, Christmas Piece; Gounod, L'Angelus.

**Clark, S.** Marche aux Flambeaux. (9403 a)

— Marche indienne. (9403 b).

— Marche militaire. (9403 c).

— Procession March. (9403 d).

— Pilgrims' March. (9403 e).

— Meditation.

— Melody in D.

— 12 Morceaux (Original pieces). (7350).

One or two are for those entering Step III, but all are easy.

**Clementi, C.** 6 Sonatinas, Op. 36. Violin part by M. Reger. (7351).

**Courvoisier, C.** Bagatelles. 6 petites Pièces. Op. 35. (9404).

— Recreations. Easy Pieces. Op. 48. (Pastorale, Gavotte and Musette, Romance, Scherzo, Barcarolle, Waltz.) (7355).

## Violin and Piano, Step II. (Continued.)

**Czibulka.** Gavotte de la Princesse. Arr. par Fr. Hermann. (9406g).

**D'Alquen, F.** Nocturne in G.

**Dancla, J. C.** 12 Mélodies. Arr. by C. Gurlitt. (7361).

**David, Ferd.** Gondellied. (Hermann.) (M. F. 69). Kinderlied. (Hermann.) (M. F. 12). Remembrance (Souvenir.)

**De-Angelis, G.** Due Pezzi facili. Op. 9. (Berceuse, Gavotta.) (7325).

**Diabelli.** Sonata in F. (W. Abert.) (11373).

— Sonata in G. (E. Thomas.) (7347).

**Dolmetsch, A.** Romance.

**Dorn, Ed.** Grande Marche impériale. (9406 a).

**D'Ourville, Leon.** Gondolina. Arranged by E. Thomas.

— Soirées Musicales. Arranged by R. Hofmann:— The Mill. The Smithy. Spinning Song. Swing Song.

**Dussek.** Op. 20. 6 Sonatinas. (2507).

**Gade, N. W.** Elegie. (M. F. 13). Spring-flower. (M. F. 32)

**Gautier, L.** Le Secret. (M. F. 114).

**Gavotte Album.** 14 of the most celebrated Italian, French, and German Gavottes by Corelli, Couperin, Rameau, Bach, Handel, Martini, Gluck, &c. (F. Hermann). (8687).

**Gluck, C. W.** Andantino affettuoso (Jensen, V. 22).

**Gounod, C.** L'Angelus, arranged by F. Hermann. (M. F. 113).

— Minuet, arranged by Cornelius Gurlitt.

**Goltermann, G.** Op. 114. Sonatine in F. (7381).

**Gungl, J.** Oberländer. (M. F. 19).

**Gurlitt, C.** Morceaux de Salon (faciles). Op. 146:—

Bk. II. Ländlicher Tanz, Elegie, Aufschwung, Romanze. (8677b).

Bk. III. Barcarolle, Andante religioso, Fantasie, Capriccio. (8677 c).

Pleasing and useful teaching pieces, Book III containing the most difficult of the set, leading into next Step. Also published folio size in separate Nos.

— Snowflakes (Schneeflocken). Short Pieces. Op. 164:—

Book I. Humoreske, Notturmo, Ständchen, Bauerntanz. (7382a).

Book II. Elegie, Canzonetta, Impromptu, Ländler. (7382 b).

Book III. Rêverie, Intermezzo, Adagio, Valse noble. (7382 c).

Twelve pleasing and graceful teaching pieces, also in separate Nos.

— Idylle in D.

— Op. 190, No. 7. "Under the Village Lime-Tree".

— Andantino in B flat, from the Sonatina, Op. 134, No. 2.



## Violin and Piano, Step II. (Continued.)

**Handel, G. F.** 2 Suites, arranged by G. Jensen:—

No. 1 in D. (7378 a).

No. 2 in E minor. (7378 b).

Jensen has been particularly happy in the selection of the pieces which form these Suites and his thorough knowledge of the great master's style has enabled him to provide accompaniments which breathe Handelian spirit, and are in themselves full of interest.

— Adagio religioso ed Allegro (Jensen, V. 19).

— Sonata III. (A maj.). Arr. by F. Hermann. (7376).

— Sonata XII. (F. maj.). (Dr. Riemann.) (7502).

— 2 Sonatas for Flute with Basso continuo, arranged; with marks of expression by Gustav Jensen. (7385).

— Sarabande. (M. F. 96).

**Hartog, Henri.** Les Cloches, 5me Morceau de Salon.

**Haydn, J.** Serenade. (Jensen, V. 2).

— Adagio recitativo. (Jensen, V. 3).

— Ox Minuet. (M. F. 43).

**Hauptmann.** Sonata. Op. 6. (F. Hermann.) (7383).

**Hauser.** Die Blume (Preghiera). (M. F. 55).

— Dorflied. (M. F. 56).

**Heim, Ernst.** Abendlied (Evening Song).

**Hennessy, Swan.** Op. 7. "In the Mountains".

Two poetical little pieces entitled "Mittagsstille" (Noon), and "Zwiesgespräch" (Duet in Canon).

**Henkel, H.** Sicilienne.

**Henselt, A.** La Fontaine. (M. F. 35).

**Hermann, F.** Sonatina in G. (7389 a).

— Op. 28, No. 2. Sonatina in D. (7390 a).

— Dance Movements from the works of Great Masters.

The following are suitable for this Step:—

Bach, Sarabande. (7387 a).

Cherubini, Ballet music. (7387 h).

Handel, Scherzo. (7387 b).

Gluck, Musette. (7387 l).

**Hoffmann, J.** Cantilena in A.

**Hofmann, Richard.** Op. 78. 4 Pieces: — Scherzino, Romance, Gavotte, Minuet.

— 8 Vortragsstücke. Op. 103:— No. 1. Intermezzo. 5. Berceuse.

— Three Short Pieces, Op. 110; No. 3. Scherzo.

— Wiegenlied (E. Heim).

## Violin and Piano, Step II. (Continued.)

**Hofmann.** Potpourris on popular Melodies from classical and modern operas and oratorios.

Balfe. The Bohemian Girl. (5420 c).

Beethoven. Egmont. (5421 c).

Beethoven. Fidelio. (5422 c).

Donizetti. L'Elisire d'amore. (5423 c).

Donizetti. Lucrezia Borgia. (5424 c).

Gluck. Iphigénie en Aulide. (5425 c).

Handel. Judas Maccabaeus. (5426 c).

Kreutzer. Das Nachtlager in Granada. (5427 c).

Marschner. Hans Heiling. (5428 c).

Mendelssohn. A Midsummer Night's Dream. (5429 c).

Mendelssohn. Elijah. (5430 c).

Meyerbeer. Les Huguenots. (5431 c).

Meyerbeer. Le Prophète. (5432 c).

Mozart. Le Nozze di Figaro. (5433 c).

Nicolai. Die lustigen Weiber von Windsor. (5434 c).

Wallace. Maritana. (5435 c).

Weber. Oberon. (5436 c).

Weber. Preciosa. (5437 c).

**Holländer, G.** Op. 3. Spinnerlied.

**Jansa, L.** Op. 54. Concertino. (7391).

— "Les Fleurs des Opéras", edited and fingered by Courvoisier. 20 Bks. (7441—7460).

— Second Series. 7 Books. (7463—7469).

**Jensen, A.** Ländler. (M.F. 8).

**Jensen.** Wanderbilder. 2 Bks. (2129 a, b).

Nos. 7, 10, 11 of these charming pieces belong to III.

**Kayser.** 36 Elementary and Progressive Studies, Op. 20 (introductory to those of Kreutzer), revised by E. Heim. Books I and II. (7397 a, b).

Book III belongs to the following step.

**Kearne, L.** Canzonetta.

**Kirchner, F.** Op. 184 a. Slumber Song.

— Hunting Sketch, No. 3. Op. 608.

**Kirchner, Th.** Feuillet d'Album. (M.F. 15).

**Kreuz, Emil.** Chant d'amour. Op. 44, No. 2.

**Kuhlau, F.** Sonatines. Op. 88. (Emile Thomas):—  
No. 1. en Ut (in C). 3. en La bémol (in A minor).

## Violin and Piano, Step II. (Continued.)

**Lachner, I.** Op. 93. 3 Morceaux de Salon: No. 2, Tarantelle; 3, Danse des Matelots. (7511 b, c).

No. 1, Nocturne belongs to III.

— Op. 108. 4 Duos. Nocturne, Grande Polonaise, Ländliche Idylle (Country Idyll), Böhmischer Original-Bauern-tanz (Bohemian Peasants' Dance).

— Op. 94. No. 1, Siesta; No. 2, Grande Polonaise.

— Op. 99. Sonatina in A. (7503).

— Op. 100. Sonatina in B $\flat$ . (7504).

— Op. 101. Sonatina in G. (7505).

Three excellent sonatinas for young pupils.

Lachner's music recalls much of the spirit of Haydn, — it is straightforward, healthy and genial in character. The influence of Schumann and the somewhat complicated rhyth-mical feeling introduced by many modern German composers into their otherwise technically easy pieces (rendering them difficult to be understood by young beginners who are not specially gifted) are here conspicuous by their absence.

**Langer, G.** Op. 20. "Grossmütterchen." Ländler.

**Laubach, F.** 24 Scottish Songs, arranged. (7513).

**Lee, Maurice.** Cantilena. — Gavotte de Louis XV. — Rêve céleste, Morceau de Salon.

— Gavotte du Duc de Richelieu. (9406 f).

— Sylvana. Menuet. (9406 c).

**Liszt, F.** Consolation. (M.F. 16).

**Lully, J. B.** Entrée de l'Opéra, "Les Songes funestes d'Atys". (Hermann, C.V.M. 5).

— Gavotte et Rondeau d'Alceste. (A minor). (Hermann, C.V.M. 6).

**March Album**, Bk. 2. Edited by Hermann. (8686 b).

Contains 5 Marches by Beethoven, 3 by Cherubini, and 1 by Lesueur.

**Martini, G. B.** Gavotta. (Jensen, V. 16).

**Mendelssohn.** 4 Marches (Wedding March, War March, March from Italian Symphony, Lied ohne Worte in E minor). Bk. 5 of March Albums. (8686 e).

— Christmas Piece. Op. 72, No. 2. (M.F. 112).

**Meo, Alfonso.** The Cubanese Dance.

**Moffat, A.** Bourrée et Musette. Gigue anglaise. Hebridean Jorram (Hebriden Schifferlied). Mélodie élégiaque. Pierrette. Danse Gracieuse. Fantasia on English Airs. Fantasia on Irish Melodies.

## Violin and Piano, Step II. (Continued.)

**Mozart, W. A.** Allegretto (Sonata in G). (7324 c).

— Rondo (Sonata in F). (7324 a).

— Sonata in D arranged from the Pianoforte Duet Sonata, Op. 3, No. 1, by W. Abert. (11566).

— Romanze aus der "Nacht-Musik" (Jensen, V. 17).

**Nölck, A.** Berceuse. Op. 92.

**Our Favorite Tunes.** (Hermann.) (7388).

Nos. 1, 2, 5 and 14 belong to Ib.

**Papini, G.** Deux Airs Napolitains. No. 1 in D; No. 2 in D.

**Pergolese, G. B.** Air. (M.F. 116).

**Pleyel.** Op. 48. Six Sonatinas. (F. Hermann.) (7546).

**Porpora, Niccolo.** La Chasse. Pianoforte Accompaniment, arranged from the original figured Bass by A. Moffat.

**Poznanski, J. B.** La Paresse.

**Rameau, J. P.** Menuet et Passepieds de "Castor et Pollux". (Hermann, C.V.M. No. 7).

— Rigodon (Dardanus). (M.F. 99).

— Rigodon en Rondeau (Dardanus). (M.F. 100).

**Reber, H.** Berceuse in G.

**Reinecke, C.** Miniature Sonatina in C. Op. 122, No. 9.

— Sonate miniature, in B minor.

— 2 Miniature Sonatas (in first position). Op. 213. Nos. 11 & 12. (7543).

These four sonatinas would suitably follow those of Gurlitt under I.

— Abendgebet. (M.F. 18).

— Tears (Thränen). (M.F. 40).

— Chant d'amour. (M.F. 51).

— Farandole. (M.F. 86).

**Rheinberger, J.** Masurek. (M.F. 20).

**Ries, F.** Sonatinas in F, in A minor, and in C. (Thomas). (7547).

**Roeckel, J. L.** Croquis musicaux. 6 Morceaux. 2 Books. (7563 a, b).

No. 1. À l'antique. No. 2. Mazourka-Caprice. No. 3. Simple Mélodie. No. 6. Sous la lune.

Nos. 4 and 5 belong to III.

— Air du Dauphin. (9406 d),

— La Kermesse de St. Cloud. (9406 e).

**Rubinstein, A.** Romance (F). (M.F. 24).

## Violin and Piano, Step II. (Continued.)

**Saint-George.** *L'ancien régime. Petite Suite.* (7570a).  
 — *Entre nous, Morceau de Salon. — Tristesse. — Vieille Histoire.*

**Schmitt, J.** *Sonatina in C* (E. Thomas).

**Schubert.** *Three Sonatinas.* (E. Thomas). (7571).

No. 1 in D, No. 3 in G; No. 2 belongs to III.

- *Moment musical.* (M.F. 5).
- *Ballet de Rosamonde.* (M.F. 28).
- *Menuet favori.* (M.F. 52).
- *Divertissement à la hongroise.* (M.F. 93).
- *Am Meer.* Arr. by Emile Thomas.
- *Romance from "Rosamonde."* Arr. by Emile Thomas.
- *Serenade.* Arr. by Emile Thomas.

**Schubert, F.** (Dresden). *Cantabile.* (M.F. 84).

- *Romanza espressiva.* (M.F. 101).

**Schumann, R.** *Schlummerlied.* (M.F. 26).

- *"Revery" and "At the Fireside"* (Hermann).
- *Album. 56 Pieces* arr. by F. Hermann. (7574).
- *Scenes of Childhood (Kinderscenen). Easy Pieces. Op. 15.*  
 Arranged by F. Hermann. (7575).

Nos. 12 and 13 belong to IV.

- *Album for the Young (Jugend-Album). Op. 68.* Arranged by F. Hermann. (7576).

No. 4 belongs to Ia. Nos. 2, 23 and 42 to Ib. No. 22 to III, and 33 to IV.

**Schytte, L.** *Berceuse.* (M.F. 82).

**Senaillé, J. B.** *Aria in G minor.* (Jensen, V. 7).

- *Sonate.* (Jensen). (7405).

**Simon, A.** *Berceuse.* Edited and fingered by Ernst Heim.

**Smith, Sydney.** *The Lily of the Valley, op. 14.* Arranged.

**Spohr, L.** *Romanze in A.* (M.F. 22).

- *Barcarolle from 3 Duettinos op. 135.* (8695).
- *Larghetto in G.* (M.F. 92).

**Squire, W. H.** *Gavotte sentimentale.*

- *Reverie.*
- *Serenade in A.*
- *Bourrée. Op. 24.*
- *Meditation. Op. 25.*



## Violin and Piano, Step II. (Continued.)

**Strelezki, A.** "L'Absence", Mélodie.

— Mélodie religieuse.

— 4ième Menuet à l'Antique. (M.F. 103).

**Struss, Fritz.** 2 Characteristic Pieces. Op. 12.

No. 1. Gondoliera.

**Sutcliffe, W.** Andante in E.**Tartini, G.** Larghetto (G minor). (Jensen, V.6).**Thomas, Emile.** Air de Ballet.

— Danse Lente.

— Sanssouci Valse.

— Polka.

— Danse rustique.

Light salon pieces in simple rhythms.

— Sonatine en Ut (C).

**Tschaïkowsky, P.** Album of Favourite Pieces:—

1. Mazurka; 2. Sweet Dream; 3. Neapolitan Song;
4. Autumn Song; 5. Barcarolle; 6. Andante cantabile;
7. Chant sans paroles; 8. Troïka; 9. Christmas. Edited and partly arranged by Fr. Hermann. (7590).

Nos. 1, 6, 7, 8 and 9 belong to II.

— Chanson triste. (M.F. 85).

— Chant sans Paroles. (M.F. 27).

**Valle de Paz, E. del.** Op. 29, No. 2. Minuet.**Veracini, A.** Sonata in A minor. (G. Jensen.) (7416).**Veracini, F. M.** Minuet. (Jensen, V. 5).

— Sarabanda e Danza rustica. (Moffat.) (7589).

**Volkman, R.** Musical Picture Book. Arranged by F. Hermann:—

No. 4. On the Lake. (M.F. 62).

No. 6. The Shepherd. (M.F. 64).

**Weber, C. M. von.** Lonely. (Krug.)

— Maienblümchen. (F. Hermann). (M.F. 105).

— Sonatina in C for 4 hands, arranged. (Abert.) (11765).

**Witting, C.** Andante alla Siciliana.**Wolfermann, A.** Fantasia No. 1 in G, No. 2 in G.

Melodious pieces, containing excellent practice.

— Romance. No. 1 of 3 pieces.

## Violin and Piano. (Continued.)

## Step III. First five Positions.

**Palaestra.** A Collection of Pieces, Sonatas, Suites, and Concert-Pieces, for Violin Solo with Pianoforte Accompaniment; arranged in progressive order, carefully marked and annotated by Ernst Heim:—

Book VA. Pieces with change from first to fourth position, by Lachner, Gurlitt, Hofmann, and Moffat. Piece with change from first to fifth position, by Lully. (11475 a).

Book VB. Pieces up to the fifth position, by Spohr, Geminiani, Mozart, and Handel. (11475 b).

Book VC. Supplement to Books A and B. Pieces by Liszt, Jensen, Heller, Gade, and David. (11475 c).

Palaestra, a collection of graduated pieces, revised by Ernst Heim, offers the most suitable material for the study of style and phrasing; each book corresponds in difficulty with the same book of his Violin Duets, "Arena", see page 18, and his Violin Studies, "Gradus ad Parnassum", see page 8.

**Album de Danses.** Vols. 1 and 2, containing some of the most celebrated dances by Johann and Josef Strauss. (7319 a, b).

**Album pour Violon et Piano.** 13 Vols. Arranged by F. Hermann. (7322 a—n).

A number of favourite pieces, such as Rubinstein's "Melody in F", Raff's "Cavatina", etc., are contained in these books, the majority being suited to III, but a few to the next Step.

**Arensky, A.** Serenade in G. (M.F. 102).

**Bach, J. S.** Air and Gavotte (from the Orchestral Suite in D). (Jensen, V. 1).

— Andante. (Sonata in A minor, No. 3.) (Jensen, V. 13).

— Concertos in A minor and E minor.

— Largo from a flute Sonata. (Jensen, V. 20).

— Siciliano from a flute Sonata. (Jensen, V. 21).

— Sonata in G minor. (7434).

— 3 Tonsätze, arr. von H. Henkel. (1. Berceuse; 2. Sarabande; 3. Toccata.) (7326).

**Barthélemon, E. H.** Sonata in E minor. (7421).

**Batiste, E.** Voix céleste. (M.F. 70).

**Becker, J.** Romance. (M.F. 42).

**Beethoven-Album.** (Arranged by F. Hermann). (7329).

## Violin and Piano, Step III. (Continued.)

**Beethoven.** 2 Romances in G and F. (Jensen, V. 10, 11). (7331).

Two of the choicest gems of violin literature. One of the best and clearest editions is that fingered and edited by G. Jensen.

**Benda, Franz.** 8th Sonata in A minor. (7433).

**Bennet, W. Sterndale.** Overture, "Parisina". (8671 a).

— Overture, "The Naiades". (8671 b).

— Overture, "The Wood Nymphs". (8671 c).

**Bériot, C. de.** 6me Air varié. (7335).

— 7me Air varié. (7338).

— 12 Mélodies Italiennes. 2 Bks. (7334 a, b).

— La Verginella. (M.F. 87).

**Blagrove, Stanley.** Rêverie.

**Borch, Gaston.** Berceuse in G. Op. 50.

— Romance in G. Op. 57. (11326).

**Borders, W.** Morceau à l'Irlandaise. Op. 87.

— Romance and Bolero. Op. 88. Duo Concertante.

**Borghi, L.** Sonata No. 2, in A major. (7413).

— Sonata No. 4, in G minor. (7414).

**Brahms, J.** Op. 39. Walzer. (9402).

— Ungarische Tänze. (4 Bks.).

Simplified arrangement by F. Hermann.

**Brauer, Max.** Meditation on "Little Study", by Schumann (Ernst Heim).

**Burgmüller.** Nocturne. (M.F. 91).

**Campagnoli.** Etude. (Hermann, C.V.M. 3).

**Chamber Music.** Edited by H. Holmes. A selection from the Solo Sonatas of Corelli, Tartini, Bach and Handel. (8679).

**Chopin, F.** Mazurka. (M.F. 34).

— Marche funèbre. (M.F. 89).

**Corelli, A.** 12 Sonatas, Op. 5 (Gustav Jensen). Bound, with Portrait. (7354\*).

Part. I. (Sonatas 1 to 6). (7354 a).

Part II. (Sonatas 7 to 12). (7354 b).

The accompaniments to these beautiful Sonatas are the work of a true artist, who, with all the technical resources at his command, worked in reverential spirit with regard to the style and character of the old Master. The accompaniments are varied and very interesting in their wealth of contrapuntal device and figuration. The careful way in which all the ornaments are written out, and the bowing and fingering add still further to the value of this fine edition.

## Violin and Piano, Step III. (Continued.)

**Corelli.** 12 Sonatas, op. 5. (Continued.)

The same work in Score by Joachim and Chrysander:—  
 Livre III. Op. 5, Parte Prima: 6 Sonate a Violino Solo e Violone, o Cembalo. Parte Seconda: Preludii, Allemande, Correnti, Gighe, Sarabande, Gavotte e Follia a Violino Solo e Violone, o Cembalo. (4936 c).

## — Follia con variazioni. (G. Jensen). (7419).

After a lapse of two centuries the study of Corelli is still indispensable. The above new edition has been admirably done by G. Jensen, who has availed himself of the ornaments as played by Corelli.

**Danbé, J.** Mazurka de Salon.**David, Ferd.** 6 Salonstücke. Op. 24. Revised by Fr. Hermann. (7349).— Op. 30. "Bunte Reihe". (F. Hermann). (7363 a, b).  
 24 pieces in two books.

No. 1 is an attractive Scherzo, No. 5, a graceful Gondellied, No. 16, a good wrist study, No. 24, an equally good staccato leggiero study. In others, the keys of 5 and 6 sharps and flats are freely used.

## — Romance in F sharp major (original key).

## — Romance in F major (transposed).

## — Scherzo. (M.F. 2).

## — Ungarisch. Op. 30, No. 19. (Fr. Hermann).

**De-Angelis, G.** Andante religioso. Op. 7.

## — Biondina. Mélodie. Op. 10.

## — Petite Légende.

**Del Valle de Paz, E.** 3 Capricci. Op. 15. (7362).

## — Op. 28, No. 1. Sérénade Italienne.

## — Op. 32, Album. (Improvisation, Tarantelle, Melodie, Adieu, Serenatella, Canzonetta amorosa, Bourrée, Mazurka.) (7364).

**Delibes, L.** "Sylvia". Introduction and Valse Lente.

## — "Sylvia". Barcarolle and Pizzicati. Arranged by M. Marsick.

**Dobrzynski, I. F.** Les Larmes. (M.F. 104).**Dunkler, E.** Morceau de Salon, revised by Hermann. (M.F. 48).**Dussek.** Op. 69, No. 1. Sonata in B. flat. (E. Thomas.) (7360).

A very favourite work.

**Dvorak.** Op. 15. Ballade. (7365).**Ellerton.** Duo in D minor. Op. 56. (8675).**Ersfeld, C.** Op. 15. Romance in B $\flat$ . (7373).**Gabriel-Marie.** Sérénade Badine.

## Violin and Piano. Step III. (Continued.)

- Gade, N. W.** Op. 6. Sonata in A. (7369).  
 — Op. 21. Sonata in D minor. (7374).  
**Geminiani, F.** Sonatas No. 1 in A major (7401), No. 2 in B minor (7402), No. 8 in D minor (7411).  
 — Selected Sonata movements. (7412).  
**German, Edward.** Song without Words. (11441).  
 — Saltarelle. (7370).  
 — Three Dances from "Henry VIII".  
**Godard, B.** Berceuse de "Jocelyn".  
**Goltermann.** Op. 13. 2 Salon Pieces. (Les Adieux and Le Rêve.) (1996).  
 — Berceuse.  
**Gounod, C.** Serenade. (M.F. 72).  
 — Meditation on Bach's 1st Prelude. (M.F. 118).  
**Grieg, E.** Christmas Song, arr. by F. Hermann. (M.F. 110).  
**Guillaume.** Op. 4. Mélancolie; Romance.  
**Gurlitt, C.** Op. 134. Sonatinas:—  
   No. 1, in A major (7372 a); No. 2, in F (7372 b).  
   True and unsophisticated melody distinguish these two Sonatinas. The Andante of the first is particularly fine.  
**Handel.** Largo. Aria, "Ombra mai fu", arr. by R. Hofmann.  
 — Sonatas in A (7422), in G minor (7426), in D (7427), in E (7377).  
 — Suites Nos. 1 and 2. (Jensen). (7378 a, b).  
   These Suites belong to II except for a bar in each.  
**Hartog.** "Home, sweet home". Variations. (7380).  
 — Berceuse, 1er Morceau de Salon.  
**Hauser, M.** Le Désir. (M.F. 4).  
 — Le Rêve. (M.F. 11).  
 — Barcarolle. (M.F. 54).  
 — Hungarian Dance.  
 — 6 Songs without Words. (7506).  
   Melodious and characteristic salon pieces.  
**Haydn.** Variations "Gott erhalte Franz den Kaiser". (Thomas).  
**Heller & Ernst.** Pensées fugitives. (Fr. Hermann):—  
   Bk. I. (Passé, Souvenir, Romance, Lied, Agitato, &c.). (7386 a).  
   Bk. II. (Rêverie, Un Caprice, Inquiétude, Prière pendant l'orage, Intermezzo, and Thème original et variations). (7386 b).  
   Brilliant and fanciful. Very grateful drawing-room pieces.



## Violin and Piano. Step III. (Continued.)

**Heller, Stephen.** Rondeau. (M.F. 88).

**Henkel, H.** Gavotte moderne. Op. 81.

**Hermann.** Dance Movements from the works of Great Masters. The following may be taken in this Step:—

Beethoven, Allegretto, (7387 f); Haydn, Nachtwächter Menuett, (7387 c); Marschner, Tanzmusik, (7387 i); Monsigny, Chaconne, (7387 m); Mozart, All' Ongarese, (7387 g); Mozart, Minuet, (7387 e); Rameau, Chaconne and Musette, (7387 k).

**Herrmann, E.** Op. 12. Barcarolle. (8678).

**Hoffmann, J.** Bolero. — Danse des sorcières. — Zingaresca, Morceau caractéristique. — Robin Adair, Fantaisie brillante.

**Hofmann, Richard.** Short Study (Kleine Studie). Op. 110, No. 2.

**Holländer, V.** Polonaise. (11501).

**Hurlstone, W.** Sonata in D minor. (7507).

**Ireland, John.** Berceuse.

**Jensen, A.** Träumerei.

As arranged by Wilhelmj this makes a fine solo for the fourth string.

— Serenade (Ständchen). Arranged by Hermann. (M.F. 58).

— Wanderbilder. Nos. 7, 10 and 11. (2129 a, b).

**Jensen, G.** Op. 25. Suite in A minor. (8680).

Prélude from the same.

Barcarolle from the same.

— Op. 28. Three Pieces.

— Op. 31. 3 Morceaux Caractéristiques. (7394).

— Op. 36. 2nd Romance in B♭.

— Op. 38. Berceuse.

**Kayser.** 36 Elementary and Progressive Studies, Op. 20 (introductory to those of Kreutzer), revised by E. Heim. Book III. (7397 c).

**Kjerulf, H.** Frühlingslied. (M.F. 75).

**Kreuz, E.** "Frühlingsgedanken." Op. 9. (7510).

— Four Pieces. Op. 28. (7517).

— Cavatina in E♭. Op. 44, No. 1.

— Sérénade napolitaine. Op. 44, No. 3.

— Le rêve. Morceau. Op. 45, No. 3.

**Kücken, F.** 6 Duos. (8681 a-f).

## Violin and Piano. Steep III. (Continued.)

**Kuhlau.** Op. 88. 4 Sonatinas. Nos. 2, 3 and 4. (7399).

**Lachner, Ignaz.** Morceaux de Salon. Op. 93:—

No. 1. Nocturne.

**Leclair, J. M.** Andante, Gavotta e Minuetto. (Jensen, V. 18).

— Sarabanda and Tambourino. (Jensen, V. 4).

— Tambourin. (Hermann, C.V.M. 8).

— Sonate IV. (G. Jensen). (7425).

**Le Jeune, A.** Coronation March.

**Loeschhorn, A.** A Child's Dream (Des Kindes Traum).

Characteristic piece, arranged by Ernst Heim.

**Loew, J.** Albumblatt. (M.F. 6).

**Lully, J. B.** Gavotte in D minor. (Hermann, C.V.M. 10).

**Mac Cunn, Hamish.** Op. 30. "Highland Memories", Suite of 3 Scottish Scenes: "By the Burnside", "On the Loch" and "Harvest Dance". (7520).

Three interesting and quite uncommon pieces.

— Three Romantic Pieces. Op. 27.

No. 1. L'Espérance. No. 2. Sérénade. No. 3. Rêve d'amour.

**Mackenzie, A. C.** Op. 37, Nos. 3 and 4. "Benedictus" and "Zingaresca".

**Mallard, C.** "Sehnsucht und Hoffnung".

**March Album.** Bks. 3 and 4. Edited by Hermann. (8686 c, d).

**Martini, G. B.** Siciliana. (Jensen, V. 15).

**Matras, Maud.** Ballade. Op. 8. (7534).

**Mendelssohn.** Op. 4. Adieu à Berlin. (8683).

**Moffat, Alfred.** La Gracieuse. Mazurka.

— Légende.

— Mazurka hongroise.

— Fantasia an Scottish Melodies.

**Molique, B.** 6 Morceaux Caractéristiques. Op. 41. (Ernst Heim). (11562).

— Op. 47. 6 Mélodies. 2 Books. (9405 a, b).

No. 6 is especially piquant.

**Monsigny.** Rigaudon. (7387 d).

**Moszkowski, M.** Op. 8. 5 Valses. (7527).

— Op. 21. Album Espagnol. (7529).

Arranged by E. Thomas from the piano duets.

— Op. 23. "From Foreign Parts". (E. Thomas). (7531).

— Mélodie. (M.F. 1).

## Violin and Piano. Step III. (Continued.)

**Mozart, W. A.** 18 Sonatas.

Mozart's sonatas, although presenting no special technical difficulties, require great delicacy and refinement in rendering.

Nos. 8, in C, 11, in G, and 18, in F, might be first studied.

— Andante, Minuet and Rondo (Haffner Serenade). (7418).

— Larghetto, from clarinet Quintet. (Jensen, V. 14).

— Andante in E $\flat$  (Sonata in B $\flat$ ). (7324 b).

— Adagio, edited by E. Heim. (11567).

— Adagio. (M.F. 94).

**Nicodé, J. L.** Barcarolle. (M.F. 31).

**Noskowski, S.** Op. 23. Cracovienne Mélancolique. (M.F. 77).

— Op. 27. Cracovienne in A. (M.F. 74).

**Papini, Guido.** Trois Morceaux de Salon. (8685):—

No. 1. Gavotte. No. 2. Romance sans Paroles. No. 3. Scherzettino.

Papini's compositions belong to the better class of salon music, being especially melodious and attractive.

**Pfeiffer, G.** Op. 77. Gigue dans le genre ancien. (Thomas). (11630).

**Pitt, Percy.** Canzonetta. Op. 8, No. 1.

**Pleyel.** Op. 44. (Hermann). (7544).

**Pugnani, G.** Sonata in E. (7404).

**Raff, Joachim.** Pastorale. Op. 85, No. 2.

— Chanson suisse. (M.F. 106).

**Renard, F.** Berceuse. (M.F. 44).

**Ries.** Romance. (M.F. 9).

**Ritter.** Operatic Duets. The following can be taken in this Step:— Sonnambula, (9407 c); La Favorite, (9407 d); Lucia di Lammermoor, (9407 e); Zampa, (9407 f); Zauberflöte, (9407 g); Lohengrin, (9407 h); Tannhäuser, (9407 i); Oberon, (9407 k); Taming of the Shrew, (9407 l); Flying Dutchman, (9407 m); Fra Diavolo (9407 a).

**Rode, P.** Op. 10. Air Varié. (Jensen V. 12). (8691).

**Roeckel, J. L.** Croquis musicaux.

No. 4. Thème dansant. No. 5. Dans la barque.

**Rubinstein, A.** 3 Salon Pieces, Op. 11, edited by E. Heim:—

Allegro appassionato. (7562 a).

Andante. (7562 b).

Allegro. (7562 c).

## Violin and Piano. Step III. (Continued.)

**Rubinstein.** (Continued.)

- Romance (E flat). (M.F. 37).
- Mélodie. (M.F. 41).
- Russian Songs. (M.F. 67).
- Barcarolle. (M.F. 107).

**Saint-George, G.** Désir.

- Canzonetta.

**Scharwenka, X.** Op. 20. Tone Pictures. (9408).

- Danse Polonaise. (M.F. 23).

**Scholtz, H.** 3 Albumblätter. (M.F. 47).**Schubert, F.** Sonatine, Op. 137, No. 2, in A minor.

Revue et doigtée par Emile Thomas.

- Ave Maria. Arr. by Emile Thomas.

**Schubert, F.** (of Dresden). L'Abeille (The Bee).

- Allegretto grazioso. (M.F. 83).

**Schumann.** Op. 94. 3 Romances. (7581).

- Abendlied. (M.F. 3).
- Op. 102. 5 Stücke im Volkston. (7583).
- Op. 113. Märchenbilder. (7584).
- Warum? (M.F. 90).

**Simonetti, A.** Rêverie.**Somervell, Arthur.** Whims. (No. 3 of 3 Original-Pieces).**Somis, G. B.** Adagio and Allegro. (7403).**Spohr, L.** Barcarole. (M.F. 30).

- Alla Tedesca. (M.F. 39).

**Squire, W. H.** Serenade. Op. 15. (7122 b).

- Op. 26. Humoresque.
- Gavotte humoristique. (7586).

**Strelezki, A.** Appassionata.

- "Asphodel", Chant sans paroles.
- Cavatina en Ré majeur.
- Romanza in E flat.
- En Valsant.

**Struss, Fritz.** 2 Characteristic Pieces. Op. 12:—

No. 2. Idylle.

**Sutcliffe, W.** Romance.

## Violin and Piano. Step III. (Continued.)

**Svendsen, J. S.** Op. 26. Romance in G. (7587).

**Tartini.** Andante Cantabile (8th Sonata). (Jensen, V.8).

— Giga in D. (Jensen, V.9).

— Sonatas Nos. 4 and 10 of Op. 1. (7407).

— Sonata No. 8 in C minor. (7408).

— Sonata in C major, and Giga in D. (7409).

— Pastorale. (Hermann, C.V.M. 2).

**Thirlwall.** Favourite Airs, with Variations:—

No. 6. Old English Song (Malibran's Favourite). (9412f).

Good study for the bow.

**Thomas, Emile.** 1<sup>ère</sup> Fantasia sur les Airs écossais.

— 2<sup>de</sup> Fantasia sur les Airs écossais.

— Danse Sicilienne.

— Danse des Fées.

— Légende.

— Méditation religieuse.

**Thomé, F.** Op. 25. Simple Aveu.

**Tschaïkowsky.** Andante Cantabile. (M.F.45).

— Romance. (M.F.81).

— Troïka. (M.F.76).

— Album of Favourite Pieces:— 1. Mazurka, 2. Sweet Dream, 3. Neapolitan Song, 4. Autumn Song, 5. Barcarolle, 6. Andante cantabile, 7. Chant sans paroles, 8. Troïka, 9. Christmas. Edited and partly arranged by Fr. Hermann. (7590).

Nos. 2. 3. 4. and 5 III.

**Veracini, F. M.** Concert Sonata in E minor. (7424).

**Vivaldi, A.** Sonata in A. (7423).

**Vieuxtemps, H.** Op. 40, No. 1. Romance in F.

**Volkmann, R.** Hungarian Sketch. (M.F.38).

— The Knights. (M.F.46).

— Musical Picture Book (arranged by Hermann). Nos. 2, "The Postillion"; 3. The Russians are coming; 5. "The Cuckoo and the Wanderer".

**Wagner, R.** Album Leaf. (8699).

— Rienzi's Prayer. (M.F.65).

— Spinning Song (from Flying Dutchman). (M.F.68).

**Walger, Carl.** Serenade.

**Weber, C. M. von.** Invitation à la Valse. (Thomas).



## Violin and Piano. Step III. (Continued.)

**Wieniawski.** Op. 12, No. 2. Chanson polonaise. (7494).

— "Kuyawiak", 2de Mazurka. (7493).

— Gigue. (7492).

Effective and brilliant pieces. No. 1 of Op. 12 belongs to IV.

**Wilhelmj, A.** Walter's Preislied (from the "Meistersinger").

**Wüerst, R.** Op. 25. Two Romances.

**Wurm, Marie.** Estera Gavotte. (M.F. 79).

## Step IV. All Positions.

**Palaestra.** A Collection of Pieces, Sonatas, Suites, and Concert Pieces for Violin solo with Pianoforte accompaniment; arranged in progressive order, carefully marked and annotated by E. Heim:—

Book VIA. Pieces up to the sixth position, by Max Brauer, C. Gurlitt, and J. S. Bach. (11476 a).

Book VIB. Pieces up to the seventh position, by E. Thomas, R. Orlando Morgan, and J. Hoffmann. (11476 b).

Book VIC. Supplement to Books A and B. Pieces by C. Ersfeld, C. Gurlitt, B. Molique, M. Hauser, and A. Strelezki. (11476 c).

Book VIIA. Pieces up to the thirteenth position by A. Strelezki, P. Rode, de Angelis, and A. Moffat. (11477 a).

Book VIIB. Pieces up to the thirteenth position by Beethoven, Baillot, de Angelis, and G. Papini. (11477 b).

Book VIIC. Supplement to Books A and B. Pieces by Molique, Mazas, and de Bériot. (11477 c).

Palaestra, a collection of graduated pieces, revised by Ernst Heim, offers the most suitable material for the study of style and phrasing; each book corresponds in difficulty with the same book of his Violin Duets, "Arena", see page 19 and his Violin Studies, "Gradus ad Parnassum", see page 9.

**Bach, J. S.** Aria from the Suite for Orchestra, arranged as a Concert Piece on the fourth string by Ernst Heim.

**Bache, F. E.** Romance. Op. 21. (7664).

**Baillot, P.** Rondo sur un Air Moldavien. (Hermann, C.V.M. 4).

**Becker, A.** Op. 20. Adagio. (2078).

**Beer-Walbrunn.** Op. 3. Short Fantasia in G min. (2930)

## Violin and Piano. Step IV. (Continued.)

- Beethoven.** 6 Quartets. Op. 18. F, G, D, C minor, A and B flat. Arranged by F. Hermann. (7341-6).
- Beethoveniana.** 3 Bks. Extracts from the pianoforte Sonatas, arranged for violin and piano by F. Hermann. (7330a-c).
- Bériot, C. de.** Op. 32. 2nd Concerto in B minor.  
— Op. 100. Scène de Ballet (E. Heim).
- Bortniansky.** Adoration. (M.F. 111).
- Coleridge-Taylor, S.** Op. 9. Two Romantic Pieces, "Lament" and "Merry-making". (7352).  
— Op. 14. Legend (from the Concertstück), (7353).  
Of decided originality; for musically gifted students only.  
— Valse-Caprice. Op. 23. (7358).  
— Danse nègre, from "African Suite." Op. 35. (6100d).  
— A Negro Love-Song. Op. 35, No. 2. (7359b).
- Corelli.** Adagio and Allegro. (Hermann, C.V.M. 1).
- Cui, Cesar.** Berceuse.
- Danbé, J.** Berceuse.
- David, Ferd.** Etude. (M.F. 36).
- De-Angelis, G.** Pensée mélancolique. Op. 8.
- Ernst.** Elegy. (7366).
- Field.** Nocturnes (Hermann). (2128).
- Fleurs des Opéras.** Tannhäuser. (Courvoisier). (7470).
- Goltermann, G.** Berceuse. (M.F. 109).
- Gounod.** Faust. Potpourri by R. Hofmann. (5445c).
- Gurlitt, C.** Op. 105. Ouverture des Marionnettes. (7371).  
— Op. 137. "Commedietta" Ouverture. (8676).
- Grieg, E.** Op. 8. Sonata in F.  
— Op. 13. Sonata in G minor (7522).  
— Op. 45. Sonata in C minor.  
Three of the freshest and most poetical of modern sonatas.
- Hartog, Henri.** Prière, 3me Morceau de Salon.  
— Réverie, 2d Morceau de Salon.
- Hauser, M.** Chanson de Berceau. (M.F. 53).  
— Ungarisch. (M.F. 71).
- Haydn.** Andante. (M.F. 97).
- Heller, Stephen.** Feuillet d'Album. Transcrit par H. W. Ernst. (E. Heim).
- Henselt, A.** Chant d'amour. (M.F. 29).
- Hiller, F.** Zur Guitarre. (M.F. 49).

## Violin and Piano. Step IV. (Continued.)

**Hoffmann, J.** Bourrée; Gavotte.

**Hofmann, Richard.** Potpourris on Popular Melodies from classical and modern Operas and Oratorios, arranged by R. Hofmann:—

Wagner. Der fliegende Holländer. (5438 c).

Wagner. Lohengrin. (5439 c).

Wagner. Rienzi. (5440 c).

Wagner. Tannhäuser. (5441 c).

Rossini. Il Barbiere di Seviglia. (5442 c).

Rossini. Guillaume Tell. (5443 c).

Auber. Masaniello. (5444 c).

Gounod. Faust. (5445 c).

— 8 Vortragsstücke. Op. 103:—

No. 2 Barcarola. 3. Aria. 4. Bolero. 6. Zigeunertanz. 7. Cavatina. 8. Perpetuum mobile.

**Holländer, G.** Op. 50. Waldmärchen.

**Jensen, Gustav.** Op. 39. Capriccio.

**Jensen, G.** Bolero in D minor.

**Kalliwoda, J. W.** Op. 237. Ländler. (M.F. 57).

**Kreuz, E.** Op. 20. Barcarolle, from Concerto.

**Lassen, E.** Liederstrauss. (M.F. 50).

Belongs to III, except the opening on the G string.

**Leclair.** "Le Tombeau". Sonata. (7428).

**Molique, B.** 6 Melodies. Op. 36. (Ernst Heim). (11561).

**Moffat, A.** Mélodie amoureuse.

— Punchinello. Gavotte.

**Morgan, R. Orlando.** Ballade. Op. 28.

**Moszkowski, M.** Op. 17, No. 2. Minuet (E. Thomas).

— Op. 23. "Les Nations" (arranged by Nachez). (7530).

A less difficult arrangement by E. Thomas is also published.

(7531).

— Valse brillante. Arranged by Emile Thomas. (7532).

**Mozart, W. A.** Adagio and Rondo. (7420).

**Noskowski, S.** Dumka. Op. 29. (Emile Thomas.)

— Zingaresca. Op. 27. (M.F. 80).

— Les Larmes. Op. 36, No. 1.

**Palmer, G.** A Dream. Nocturne.

**Papini, G.** Deux Airs Suédois. (11622).

**Parkyns, Beatrice.** Berceuse.

**Popper, D.** Romance. (7548).

## Violin and Piano. Step IV. (Continued.)

**Rachmaninoff, S.** Romance in D minor.

— Hungarian Dance.

**Raff, Joachim.** Six Morceaux. Op. 85:— No. 1, Marcia; No. 3, Cavatina; No. 4, Scherzino; No. 5, Canzona; No. 6, Tarantella.

These pieces dedicated to the late Ludwig Straus are gems of violin literature. The Cavatina is one of the most popular violin pieces.

— Méditation. (M.F. 25).

— Op. 73, 78, 128, 129, 145. 5 Sonatas. (2568 a-e).

Some movements of these fine Sonatas belong to V.

**Reger, Max.** Op. 1. Sonata in D minor. (7535).

— Op. 3. Sonata in D major. (7536).

**Rode.** Concerto No. 7.

**Rubinstein, A.** Op. 13. Sonata in G.

One of the composer's most genial works.

— Sonata in D. Op. 18. (7564).

**Saint-George, G.** Chant sans Paroles.

**Sauret, E.** Souvenir d'Orient. 6 Morceaux, Op. 63:—

Book 1. Souvenir de Constantinople. Danse et Ronde. (11694 a).

Book 2. La Revue, Gondoliera et A Péra. (11694 b).

Interesting pieces, full of oriental colouring.

— Morceaux caractéristiques. Op. 47:—

No. 1, Canzona; No. 2, Impromptu.

— Scènes Villageoises. Op. 50. 5 Morceaux de Salon:—

No. 1, Le Matin; No. 2, Pastorale; No. 3, Vieille chanson;

No. 4, Danse; No. 5, Idylle.

**Scharwenka, Xaver.** Op. 3. Cinq Danses polonaises.

Arranged by G. Holländer:—

No. 2 (F sharp minor); No. 3 (D major).

Nos. 1, 4 and 5 belong to V.

— Phantasiestück. (M.F. 33).

**Schubert.** Op. 70, 159, 160 and 162.

**Schumann.** Op. 105 and 121, Sonatas in A minor and D minor. (7579, 7580).

— Op. 73. Fantasiestück.

**Simonetti, A.** Mazurka.

**Sinding.** Op. 10. Suite. (2477).

— Op. 27. Sonata in E major. (2826).

## Violin and Piano. Step IV. (Continued.)

**Sinding.** (Continued.)

— Op. 30. Romance. (2827).

— Op. 61. 4 Pieces. 3 Bks. (3050 a-c).

Sinding's compositions rank among the finest works by modern Scandinavian composers. The Suite Op. 10, resembles in style the "Holberg" Suite by Grieg.

**Sitt, Hans.** Op. 71, No. 1. Romance.

— Op. 71, No. 2. Nocturne.

— Op. 71, No. 3. Scherzo-Tarantelle.

**Sjögren.** Op. 19. Sonata in G minor. (2215).

This composer is a highly talented member of the modern Scandinavian School.

**Smetana.** 2 Salon-Pieces. (2634 a-b).

Fine and characteristic pieces of the famous Czechian master.

**Somervell, Arthur.** 3 Original Pieces:—

No. 1, Romance; No. 2, Barcarolle.

**Spoehr, L.** Op. 2. Concerto in D minor.

— Op. 135. Three Duettings. (No. 2, Scherzo; 3. Sarabande). (8695).

The Barcarolle, No. 1, belongs to II.

— Op. 95. Duet in G minor. (9409).

— Op. 112. Duet in E. (9410).

— Op. 113. Hamburg Sonata. (9411).

— 3 Adagios from the Violin Concertos (Fr. Hermann). (11705).

**Stanford, Villiers.** Légende.**Strelezki, A.** Romanza in F.

— Serenade. Op. 191, No. 4. (Thomas).

**Sutcliffe, W.** Gavotte Romantique.**Thirlwall.** Favourite Airs, with Variations:—

No. 1. English Air. (9412 a).

No. 2. Scotch Air (Annie Laurie). (9412 b).

No. 3. Irish Air (Sprig of Shillelagh). (9412 c).

No. 4. Welsh Air (Poor Mary Ann). (9412 d).

No. 5. Northumbrian Air (Weel may the Keel row). (9412 e).

No. 7. Ye Banks and Braes. (9412 g).

No. 8. Carnaval de Venise. (9412 h).

These pieces are excellent bowing exercises.

**Thomé, F.** 1er Andante Religioso. Op. 70.**Tschaïkowsky.** Christmas. (Noël). (M.F. 117).

— Sérénade mélancolique. Op. 26.



## Violin and Piano. Step IV. (Continued.)

- Vieuxtemps, H.** *Réverie*, Adagio. Op. 22, No. 3. (7594 c).  
 — *Elégie*. Op. 30. Revised by R. Scholz. (7595).  
 — *Souvenir de Beauchamps*. Op. 32, No. 1. (Fr. Hermann.) (11751).  
 — *Suite*. Op. 43. (2582 a).  
**Volkmann, R.** *Chant du Troubadour*, Morceau de Salon, Op. 10. Revu par R. Scholz.  
**Wagner, R.** *March* (from *Tannhäuser*). (M.F. 73).  
**Weber.** 6 Sonatas. Complete (David). (191).  
**Wichtl.** *Fantasias on National Songs*. Op. 119:—  
   No. 1. *Home, sweet Home*. (9413 a).  
   No. 2. *Long, long ago*. (9413 b).  
   No. 3. *The Red Sarafan*. (9413 c).  
   No. 4. *Santa Lucia*. (9413 d).  
   No. 5. *Robin Adair*. (9413 e).  
   No. 6. *Die drei Rosen*. (9413 f).  
**Wieniawski, H.** *Légende*. Op. 17. (7495).  
**Wüerst, R.** *Russian Suite*. (F. Hermann.) (7501).

## Step V. Difficult.

## (Octaves, Springing Bow, Staccato etc.)

- Palaestra.** A Collection of Pieces, Sonatas, Suites, and Concert Pieces for Violin Solo with Pianoforte-Accompaniment; arranged in progressive order, carefully marked and annotated by Ernst Heim:—  
 Book VIIIA. Concert Piece with employment of staccato, by Spohr. Concert pieces with employment of springing bow by Bach and Paganini. (11478 a).  
 Book VIIIB. Concert pieces with octave passages by Noskowski and Coleridge-Taylor. Concert Pieces with double-stop and chord passages by Beethoven and J. Hoffmann. (11478 b).  
 Book VIIIC. Supplement to Books A and B. Concert Pieces by David, Vieuxtemps, Sauret and Wieniawski. (11478 c).  
 Book IXA. Concert Sonatas in classical style by Leclair and Tartini. (11479 a).  
 Book IXB. Concert Pieces in modern style by Ernst and Spohr. (11479 b).

## Violin and Piano. Step V. (Continued.)

**Palaestra.** (Continued.)

Book IXC. Supplement to Books A and B. Concert Pieces in modern style by Wieniawski, Nicodé, and Vieuxtemps. (11479 c).

Palaestra, a collection of graduated pieces, revised by Ernst Heim, offers the most suitable material for the study of style and phrasing; each book corresponds in difficulty with the same book of his Violin Duets, "Arena", see page 20 and his Violin Studies, "Gradus ad Parnassum", see page 11.

**Beethoven.** Ten Sonatas. (Joachim.) (3031).

Op. 47 (known as the "Kreutzer"), the grandest of all violin sonatas, and Op. 30, No. 2 in C minor, belong to this Step, the other sonatas being less difficult. Op. 12, No. 1, and Op. 24, should first be taken by students passing from Mozart's Sonatas to those of Beethoven.

— Op. 61. Concerto. (Wilhelmj). (189 a).

**Bériot, C. de.** Op. 30. Le Tremolo, Caprice. (9414).

— Op. 55. 5th Concerto in D.

**Bériot and Osborne.** Fantasia on "William Tell".

**Berlioz, Hector.** Rêverie et Caprice. Romance, Op. 8. (E. Heim.) (11321).

**Bohm, C.** Op. 314, No. 2. Cavatina.

**Bruch, M.** Op. 42. Romanza in A minor.

**Coleridge-Taylor, S.** Hiawathan Sketches. Op. 16. (No. 1, A Tale; No. 2, A Song; No. 3, A Dance.) (7356).

— Two Gipsy Movements. Op. 20. (No. 1, A Gipsy Song; No. 2, A Gipsy Dance.) (7357).

**David, Ferd.** Introd. and Variations on Air by Mozart. Op. 11. (8674).

**Eller, L.** Op. 3. Concert Fantasia on Styrian Melodies.

**Hauser.** Op. 43. Hungarian Rhapsody. (2567 a).

**Holländer, G.** Op. 10. Romance.

**Kreutzer.** Concertos, Nos. 13, 14, 18, 19. (1091 a-d).

**Laub.** Op. 7. Romance & Impromptu. (1092).

— Op. 8. Polonaise. (1093 a).

**Lauterbach.** Tarantelle. (2203).

**Léonard, H.** Op. 2. Souvenir de Haydn.

**Lipinsky.** Op. 21. Concert militaire. (2642).

**Mackenzie, A. C.** Op. 47, No. 1, Highland Ballad.

**Mendelssohn.** Op. 64. Concerto.

## Violin and Piano. Step V. (Continued.)

**Moszkowski.** Op. 16, No. 1, Ballade; No. 2, Bolero. (7528 a, b).

**Nicodé, J. L.** Romance. Op. 14.

Nicodé is one of the most talented and interesting among modern composers.

**Paganini, N.** Moto Perpetuo. Revised and the original Orchestral accompaniment arranged for the Pianoforte by Ernst Heim.

A most useful wrist study.

— Variations de bravoure sur Moïse.

A fine study for the G string.

**Ragghianti, J.** Aria di Danza ("La Monferina").

An excellent study for *saltato* bowing.

**Rust, F. W.** Sonata in D minor.

**Sauret, E.** Op. 47, No. 3. Scène Polonaise. (11693).

**Scharwenka, Xaver.** Danses polonaises (Five Polish Dances.) Op. 3. Arrangées par G. Holländer. Nos. 1, 4 and 5. (7565).

**Sinding.** Op. 60. Concerto No. 2 in D major. (2976).

**Sitt, Hans.** Op. 21. 2nd Concerto in A minor.

**Tartini.** Trille du Diable. Sonata.

**Vieuxtemps, H.** Fantaisie-Caprice. Op. 11. (Hermann.) (7592).

— Fantaisie. Op. 21. (Fr. Hermann.) (11750).

— Andante & Rondo. Op. 29. (2576).

— Rondino (Hermann). Op. 32, No. 2. (11752).

— Fantasia appassionata. Op. 35. (2580).

**Wieniawski, H.** Adagio élégique. Op. 5. (R. Scholz.) (7498).

## Step VI. Very difficult. (Concertos etc.)

**Palaestra.** A Collection of Pieces, Sonatas, Suites, and Concert Pieces for Violin solo with Pianoforte accompaniment; arranged in progressive order, carefully marked and annotated by Ernst Heim:—

Book XA. Concert Pieces in the Polyphonic style by Bach and Ernst. (11480 a).

Book XB. Concert Pieces in the virtuoso style by Ernst and Paganini. (11480 b).

## Violin and Piano. Step VI. (Continued.)

**Palaestra.** (Continued.)

Book XC. Supplement to Books A and B. Concert Pieces in the virtuoso style by Moszkowski and Vieuxtemps. (11480 c).

Palaestra, a collection of graduated pieces, revised by Ernst Heim, offers the most suitable material for the study of style and phrasing; each book corresponds in difficulty with the same book of his Violin Duets, "Arena", see page 21, and his Violin Studies, "Gradus ad Parnassum", see page 12.

**Bach.** Chaconne. (2474).

This edition of Bach's great work is of special interest and value, as in it the accompaniments provided by Mendelssohn and Schumann may be compared.

— Adagio and Fugue from 5th Violin Sonata. (B. Molique.) (9401 a).

**Brahms, J.** Op. 77. Concerto.

**Bruch, M.** Op. 26. Concerto in G minor.

**Dancla, C.** Op. 50. Romance and Bolero.

A favorite and brilliant piece.

— Op. 53. Élégie et Barcarolle.

**David, Ferd.** Andante et Scherzo capriccioso. Op. 16. (E. Heim.) (7348).

**Ernst, H. W.** Fantaisie brillante sur la Marche et la Romance d'Otello de Rossini. Op. 11. (Ernst Heim.) (11401).

— Op. 22. Hungarian Melodies. (2849).

— Op. 23. Concerto in F minor. (2850).

**Hauser.** Op. 34. Bird on the tree. (2565).

**Joachim, J.** Op. 11. Hungarian Concerto.

**Laub.** Op. 8. Polonaise. (Wilhelmj). (1093 b).

**Paganini.** First Concerto in E flat. (1991).

— Le Streghe (Witches' Dance).

— Le Carnaval de Venise.

— I Palpiti.

— Celebrated Compositions. (1990).

**Rubinstein.** Op. 46. Concerto in G major. (1339).

**Sarasate, M.** Aires Espagnols.

**Spohr, L.** 7th Concerto in E minor.

— 8th Concerto in A minor (Gesangscene).

— 9th Concerto in D minor.

## Violin and Piano. Step VI. (Continued.)

- Vieuxtemps.** Fantaisie sur Norma. Op. 18. (2573).  
 — Second Concerto in F  $\sharp$  min. Op. 19. (2574).  
 — 6 Morceaux de Salon. Op. 22:—  
     No. 1. Morceau brillant. (7594 a).  
     No. 2. Air varié. (7594 b).  
     No. 4. Souvenir du Bosphore. (7594 d).  
     No. 5. Tarentelle. (7594 e).  
     No. 6. L'Orage. (7594 f).  
 — Concerto in D min. Op. 31.  
 — La Chasse. Op. 32, No. 3 (Hermann). (11753).  
 — St. Patrick's Day. Popular Melody. Op. 33, No. 2. (7497).  
 — Ballade et Polonaise. Op. 38. (7593).  
**Wieniawski, H.** Polonaise de Concert, Op. 4. (R. Scholz). (7491).  
 — Souvenir de Moscou. Airs Russes. Op. 6. (R. Scholz). (7499).  
 — Capriccio-Valse. Op. 7. (Fr. Hermann). (11771).  
 — Romance sans Paroles. Op. 9. (Fr. Hermann). (11772).  
 — Carnaval Russe. Op. 11. (Fr. Hermann). (11773).  
 — Scherzo-Tarantelle. Op. 16. (Fr. Hermann). (11774).

## String Trios.

## Three Violins.

- Hermann, Fr.** The First Practice in Ensemble Playing. 32 Short Pieces, arranged. 2 Books. (5291 a, b). Ib.  
**Hofmann, Richard.** 4 Pieces in an easy style for the use of Music-schools, Academies, etc. Op. 104. (5292). III.  
**Lachner, Ignaz.** 3 Sonatinas. Op. 92:— II.  
     No. 1, in B flat major. (5293 a).  
     2, in G major. (5293 b).  
     3, in A. (5293 c).  
**Wohlfahrt, F.** Op. 88. Melodic pieces. 2 Bks. I.  
**Wichtl.** 3 Trios. Op. 79. II.



## String Trios. (Continued.)

## Two Violins and Violoncello.

**Corelli, Arcangelo.** Oeuvres revues par J. Joachim et F. Chrysander. (In Score.) 8vo.:—

Livre I. Op. 1. 12 Sonate da Chiesa a tre (Du Violini, e Violone, o Arcileuto col Basso per l'Organo). In Roma, 1683. Op. 2:—12 Sonate da Camera a tre (Due Violini, e Violone, o Cembalo). In Roma, 1685. (4936 a). II.

Livre II. Op. 3. 12 Sonate da Chiesa a tre (Due Violini, e Violone, o Arcileuto col Basso per l'Organo). In Modena, 1689. Op. 4. 12 Sonate da Camera a tre (Due Violini, e Violone, o Cembalo). In Bologna, 1694. (4936 b). II.

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Fr. Hermann. Barcarolle. (7215h).

Weber. Finale d'Euryanthe. (7215i).

Schumann. Chœur de Paradis et Péri. (7215k).

Schubert. Entr'acte de Rosamonde. (7215l).

Beethoven. "An die Freude", Hymn from 9th Symphony. (7215m).

**Papini, G.** "Hope" March. I.

**Saint-George.** L'ancien régime. Petite Suite. (7570n). II.

### String Quintets.

#### 3 Violins, Violoncello, and Bass.

**Saint-George.** L'ancien régime. Petite Suite. (7570k). II.

## String Quintets. (Continued.)

**2 Violins, Viola (Tenor), Violoncello, and Bass.**

**Beethoveniana.** Extraits des Sonates pour Piano de Beethoven, arrangés par Fr. Hermann:—

Livre A. Op. 7; Op. 10, No. 2; Op. 26, Op. 27, No. 2. (7143 a). V.

Livre B. Op. 10, No. 3. Complete. (7143 b). V.

Livre C. Op. 2, No. 3; Op. 13; Op. 14, No. 2; Op. 31, No. 3. (7143 c). V.

**Boccherini.** Quintet for 2 Violins, Alto, and 2 Celli. (2231).

**Borch, Gaston.** Elégie. Op. 56, No. 1. (7013). IV.

**Dance Movements** from the Works of Great Masters. (F. Hermann):—

J. S. Bach. Sarabande from the 2nd Violin Sonata. (7151 a). II.

G. F. Handel. Scherzo from the Concerto in G minor. (7151 b). II.

Joseph Haydn. Nachtwächter-Menuett. (7151 c). III.

Monsigny. Rigaudon from "La Reine de Golconde". (7151 d). III.

Mozart. Minuet from the Divertimento in D. (7151 e). III.

Beethoven. Allegretto from "Die Geschöpfe des Prometheus." (7151 f). III.

Mozart. All'ongarese from Violin Concerto in A. (7151 g). III.

Cherubini. Ballet-music from "Ali Baba." (7151 h). II.

H. Marschner. Tanzmusik from "Des Falkners Braut." (7151 i). III.

Rameau. Chaconne and Musette. (7151 k). III.

Gluck. Musette from "Armida." (7151 l). II.

Monsigny. Chaconne from "La Reine de Golconde." (7151 m). III.

**Smyth.** Quintet for 2 Violins, Alto and 2 Celli. (2171). V.

**2 Violins, 2 Violas, and Violoncello.**

**Beethoven.** 4 String Quintets. (599).

**Gade, Niels W.** Quintet. Op. 8. (7138). IV.

**Haydn.** Quintet concertant. Op. 88.

**Kreuz, E.** Prize Quintet. Op. 49. (7165). V.

**Mendelssohn.** Op. 18, 87. 2 Quintets. (1743).

**Mozart.** 10 String Quintets. (18-19).

**Schubert.** Op. 163. String Quintet. (775).

## String Quintets. (Continued.)

## Solos with Quartet Accompaniment.

**Mozart, W. A.** Adagio:—

For Violin, with Quartet. (7153). III.

For Viola, with Quartet. (7154). III.

For Violoncello, with Quartet. (7155). III.

## Pianoforte Quintets.

## Piano, 2 Violins, Viola, and 'Cello.

**Beethoveniana.** Extraits des Sonates pour Piano de Beethoven, arrangés par Fr. Hermann:—

Livre A. Op. 7; Op. 10, No. 2; Op. 26; Op. 27, No. 2. (7145 a). V.

Livre B. Op. 10, No. 3. Complete. (7145 b). V.

Livre C. Op. 2, No. 3; Op. 13; Op. 14, No. 2; Op. 31, No. 3. (7145 c). V.

**Brahms, J.** Op. 34. Quintet in F minor. IV.**Gurlitt, Cornelius:**—

Op. 105. Overture des Marionettes. (7149). II.

Op. 137. "Commedietta" Overture. (7141). II.

**Pleyel, I. J.** Œuvres arrangées par Fr. Hermann:—

Op. 8. Six Quintets. (7160). I.

Op. 48. Six Sonatinas. (5021). I.

**Potpourris** on Popular Melodies from classical and modern operas and oratorios. Arranged by R. Hofmann. III to IV:—Wagner. *Der fliegende Holländer*. (5438 q).— *Lohengrin*. (5439 q).— *Rienzi*. (5440 q).— *Tannhäuser*. (5441 q).Rossini. *Il Barbiere*. (5442 q).— *Guillaume Tell*. (5443 q).Auber. *Masaniello*. (5444 q).Gounod. *Faust*. (5445 q).**Prout, E.** Op. 3. Quintet in G. (9245). IV.**Saint-George.** *L'ancien régime*. Petite Suite. (7570 f). II.**Saint-Saëns, C.** Op. 14. Quintet in A. V.**Schumann.** Op. 44. Piano Quintet. (2381). V.**Spohr.** Op. 130. Quintet. (W. S. B. Woolhouse.) (9632). IV.

## Piano Quintets. (Continued.)

## Piano, 3 Violins, and Violoncello.

**Henkel, H.** Introduction and Polacca. (7213). III.

**Saint-George.** L'ancien régime. Petite Suite. (75701). II.

## Piano and 4 Violins.

**Leo, Leonardo.** Concerto a quattro Violini obbligati, arranged by Gustav Jensen. (5001). II and III.

**Maurer.** Op. 55. Concertante. (2908). III.

## Piano, Violin, Viola, Violoncello, and Bass.

**Hummel.** Grand Quintet in E flat minor. Op. 87. (W. S. B. Woolhouse.) (9622). IV.

**Schubert.** Op. 114. Trout Quintet. (169).

## Sextets.

**Bennett, W. S.** Op. 8. Sextetto. For Piano, 2 Violins, Viola, Violoncello, and Double Bass. (9621). III.

**Jensen, G.** Symphonies arrangées pour Flûte (ou Violon), deux Violons, Viola, Violoncelle et Basse:—

Jos. Haydn. En RÉ major (D major). (7131). III

— En UT mineur (C minor). (7132). III.

W. A. Mozart. En UT majeur (C major). (7133). III.

— En LA majeur (A major). (7134). III.

Jos. Haydn. En SI bémol majeur (B flat major). (7135). III.

**Potpourris** on Popular Melodies from classical and modern operas and oratorios. (Flute, 2 Violins, Tenor, Violoncello, and Pianoforte.) Arranged by R. Hofmann. III to IV:—

Wagner. Der fliegende Holländer. (5438 n).

— Lohengrin. (5439 n).

— Rienzi. (5440 n).

— Tannhäuser. (5441 n).

Rossini. Il Barbiere. (5442 n).

— Guillaume Tell. (5443 n).

Auber. Masaniello. (5444 n).

Gounod. Faust. (5445 n).

**Saint-George.** L'ancien régime. Petite Suite:— II.

2 Violons, Alto, Violoncelle, Contrebasse et Piano. (7570 h).

3 Violons, Violoncelle, Contrebasse et Piano. (7570 i).



## Septets.

**Beethoven.** Op. 20. Septet. (2466).

**Corelli, Arcangelo.** Œuvres revues par J. Joachim et F. Chrysander. 8 vo:—

Livres IV., V. Op. 6. Concerti Grossi con duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola e Basso di Concerto Grosso ad arbitrio che si potranno radoppiare. In Roma, 1712. (In Score.) 2 Books. (4936 d, e). II.

**Morceaux d'ensemble, for 3 Violins, Viola, 'Cello, C. Bass, and Piano.** (F. Hermann):— II.

Chopin. Marche funèbre. (7110 a).

Schubert. Moment musical. (7110 b).

Mendelssohn. Duo. Op. 38. (7110 c).

Fr. Hermann. Petite Marche. (7110 d).

Nicolai. Merry Wives of Windsor. (7110 e).

Beethoven. Marche turque des Ruines d'Athènes. (7110 f).

Mozart. Andante du 8 me Quatuor. (7110 g).

Fr. Hermann. Barcarolle. (7110 h).

Weber. Finale d'Euryanthe. (7110 i).

Schumann. Chœur de Paradis et Péri. (7110 k).

Schubert. Entr'acte de Rosamonde. (7110 l).

Beethoven. "An die Freude," Hymn from 9th Symphony. (7110 m).

**Squire, W. H.** Serenade. Op. 15. Piano, 2 Violins and Violoncello, with Flute, Clarinet, and Double Bass *ad lib.* (7122 c). IV.

## Octets.

**Gade, N. W.** Octet, Op. 17, for 4 Violins, 2 Violas, and 2 Violoncellos. (7107). V.

**Mendelssohn.** Op. 20. Octet. (1782).

**Schubert.** Op. 166. Octet. (1849).

## Old Chamber Music.

**Riemann, Dr. Hugo.** Old Chamber Music (Alte Kammermusik). A selection of Canzones, Sonatas, etc. (*da chiesa* and *da camera*), for strings alone, or with a thorough-bass, by composers of the 17th and 18th centuries; edited and arranged. In score. 3 Bks. (5391—93).

## Violin and Orchestra.

**Nardini, Pietro.** Adagio for Violin, arranged for Violin and small Orchestra (2 Flutes, 2 Bassoons, Violins, Violoncellos, and Contrabass) by Gustav Jensen. Score and parts. (7072). III.

## String Orchestra.

**Beethoveniana.** Extraits des Sonates pour Piano de Beethoven, arrangés par Fr. Hermann:—

Livre A. Op. 7; Op. 10, No. 2; Op. 26; Op. 27, No. 2. (7143a). V.

Livre B. Op. 10, No. 3. Complete. (7143b). V.

Livre C. Op. 2, No. 3; Op. 13; Op. 14, No. 2; Op. 31, No. 3. (7143c). V.

**Borch, Gaston.** Elégie. Op. 56, No. 1. (Parts.) (7013). IV.

**Corelli, Arcangelo.** Œuvres revues par J. Joachim et F. Chrysander. 8 vo:—

Livres IV., V. Op. 6. Concerti Grossi con duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola e Basso di Concerto Grosso ad abitrio che si potranno radoppiare. In Roma, 1712. (In Score.) 2 Books. (4936d, e). II.

**Del Valle de Paz, E.** Prélude. Op. 9, No. 3. (7045). II.

— Minuet from "Ondina". Op. 21. IV.

Score. (7044a).

Parts. (7044b).

— Arioso. Op. 26, No. 1. (7046). IV.

**Haydn, J.** Symphonies arranged by Gustav Jensen:—

In D major. (7131). III.

In C minor. (7132). III.

In B flat major. (7135). III.

**Iliffe, F.** Pizzicato Serenade. Score and Parts. (7057). II.

**Kreuz, Emil.** Suite in G (Prelude, Allemande, Gigue, Intermezzo, Scherzo, and Finale). Op. 38. (7015). IV.

**Lee, Maurice.** Gavotte du Palais-Royal. (7066). II.

**Mozart, W. A.** Symphonies, arranged by Gustav Jensen:—

In C major. (7133). III.

In A major. (7134). III.

## String Orchestra. (Continued.)

**Roeckel.** Air du Dauphin. Ancienne Danse de la Cour. (7083).

**Saint-George.** L'ancien régime. Petite Suite. (7570 g). II.

**Scharwenka, X.** Andante religioso, for String Orchestra, Harp, and Organ. Op. 46 B. IV.

Score. (7088 a).

Parts. (7088 b).

**Schütt, E.** Serenade in D. Op. 6. Score and Parts. III.

**Wüerst, R.** Sous le Balcon, Serenade for String Orchestra with Violoncello Obbligato. Op. 78. V.

Full Score. (7098 a).

Orchestral Parts. (7098 b).

— Russian Suite for String Orchestra with Violin Obbligato. IV.

Full Score. (7097 a). IV.

Orchestral Parts. (7097 b).

**Wurm, M.** Estera Gavotte. Score and Parts. (7099). III.

**Dance Movements** from the Works of Great Masters.

(F. Hermann). II and III:—

J. S. Bach. Sarabande from the 2nd Violin Sonata. (7151 a).

G. F. Handel. Scherzo from the Concerto in G minor. (7151 b).

Joseph Haydn. Nachtwächter-Menuett. (7151 c).

Monsigny. Rigaudon from "La Reine de Golconde." (7151 d).

W. A. Mozart. Minuet from the Divertimento in D. (7151 e).

Beethoven. Allegretto from "Die Geschöpfe des Prometheus." (7151 f).

Mozart. All' ongarese from Violin-Concerto in A. (7151 g).

Cherubini. Ballet-music from "Ali Baba." (7151 h).

Marschner. Tanzmusik from "Des Falkners Braut." (7151 i).

Rameau. Chaconne and Musette. (7151 k).

Gluck. Musette from "Armida." (7151 l).

Monsigny. Chaconne from "La Reine de Golconde." (7151 m).

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NB. Any of the pieces mentioned in the "Guide" can be procured from Messrs. Augener Ltd. It will be sufficient to give the Edition No. where marked; where there is no No., name of author and title should be given.

## GUIDE THROUGH VIOLA LITERATURE.

### Methods for the Viola.

**Bruni, A. B.** Tenor Method. Edited, with fingering, bowings, and marks of expression by Emil Kreuz. (7659).

**Hermann, Fr.** The Study of the Viola (Das Studium der Viola—L'Étude de l'Alto):—

Part I. Instruction in Viola Playing: 20 Introductory Exercises with explanatory remarks. (7652 a).

Part II. 24 Easy Exercises (1st position), after the Author's "Études spéciales, Op. 24, Book I," with 2nd Viola *ad lib.* (7652 b).

Part III. 12 Easy Exercises and Pieces (1st to 3rd Positions), after Op. 24, Book 2, with Pianoforte accompaniment *ad lib.* (7652 c).

**Laubach, A.** A Practical School for the Viola (Méthode pratique pour Alto), comprising the rudiments of music, scales, arpeggi, progressive exercises, and pieces in all major and minor keys. (7654).

**Lütgen, H.** Practical and Progressive Method, intended both for beginners and for more advanced players. Containing Exercises by the greatest Masters and some passages from the Works of Haydn, Mozart, Beethoven, Schumann, etc.

Lütgen's method consists largely of extracts from the great masters; Hermann's is the simplest course for young beginners. In Laubach's method the exercises are specially well graduated as to difficulty.

**Schroeder, C.** Handbook of Violin Playing, has a chapter on Viola Music. (9212).

## Viola Studies.

### Steps I—II.

**Hofmann, R.** Op. 86. The first Studies. (2732).

**Kreuz, E.** Progressive Studies for the Viola, with accompaniment of a second Viola. Op. 40:—

Book I. Commencing with exercises on the open strings, and gradually introducing the notes of C major in the first position. (7653 a).

- Select Studies, taken from the works of Campagnoli, Mazas, Corelli, Kreutzer, Spohr, Fiorillo, Wenzel Pichl, Rode, and Gaviniés; in progressive order, phrased, fingered, and arranged:—

Book I. 30 Elementary Studies in the first position, with accompaniment of a second Viola, by Campagnoli and Mazas. (7657 a).

- Scales and Appoggios for the Viola, through all major and minor keys; systematically arranged, bowed, and fingered:—

Book I. Through one and two octaves. (7658 a).

### Step III.

If Laubach's method be adopted, Book 3 of Hermann (7652 c) might suitably follow, to be succeeded by:—

**Bruni.** 25 Studies from his Method (E. Kreuz). (7659 a).

**Kreuz, E.** Progressive Studies for the Viola, with accompaniment of a second Viola. Op. 40:—

Book II. Studies in the first position in the flat keys, major and minor. (7653 b).

Book III. Studies in the first position in the sharp keys, major and minor. (7653 c).

- Select Studies for the Viola, taken from the works of Campagnoli, Mazas, Corelli, Kreutzer, Spohr, Fiorillo, Wenzel Pichl, Rode, and Gaviniés; in progressive order, phrased, fingered, and arranged:—

Book II. 30 Studies in the first position by Corelli, Campagnoli, Kreutzer, and Spohr. (7657 b).

Book III. 20 Studies in the first three positions, by Corelli, Campagnoli, Kreutzer, Fiorillo, Spohr, Wenzel Pichl, and Mazas. (7657 c).

- Scales and Appoggios for the Viola, through all major and minor keys; systematically arranged, bowed, & fingered:—

Book II. Through two and three octaves. (7658 b).



## Viola Studies. (Continued.)

## Step IV.

**Campagnoli, B.** 41 Caprices pour le Viola, revus et doigtés par E. Kreuz. (7651).

**Kreuz, E.** Progressive Studies for the Viola, with accompaniment of a second Viola. Op. 40:—

Book IV. Introduction of the 2nd and 3rd positions, and studies in the first three positions. (7653 d).

— Select Studies for the Viola, taken from the works of Campagnoli, Mazas, Corelli, Kreutzer, Spohr, Fiorillo, Wenzel Pichl, Rode, and Gaviniés; in progressive order, phrased, fingered, and arranged:—

Book IV. 20 Studies in the higher Positions. (7657 d).

Book V. 20 Studies in the higher Positions. (7657 e).

## Pieces for Viola and Piano.

## Step I.

**Kreuz, E.** The Violist. A Series of progressive pieces. Op. 13:—

Book I. 12 very easy pieces, commencing with the open strings, and gradually introducing the notes of C major in the first position (7636 a).

— 25 Pieces in progressive order. In the 1st position:—

1. Kreuz. No. 1 Prelude; No. 2 Melody.
2. Schumann. Op. 68, Nos. 1, 2. Melodie; Soldatenmarsch.
3. Gurlitt. Berceuse, and "Heiterer Morgen."
4. Schumann. "Trällerliedchen" and "Jägerliedchen." Op. 68.
5. Fitzenhagen. Cavatine.
6. Reinecke. Air, "Unbekümmert," from Op. 213.
7. Kreuz. Melody.
8. Schumann. "Kleine Romanze" and "Fröhlicher Landmann."
9. Gluck. Air from "Orfeo."
10. Gurlitt. "Ständchen" and "Jagdstück."
11. Mendelssohn. Lied ohne Worte, Op. 30, No. 9.
12. Haydn. Aria from "Die Jahreszeiten."

## Viola and Piano. (Continued.)

## Step II.

**Kreuz, E.** The Violist, Bk. 2. Easy Pieces in C. (7636 b).

— The Violist, Bks. 3, 4. 20 progressive melodies in the 1st position. (7636 c, d).

— 25 Pieces in progressive order. (In the 1st position):—

13. Schumann. "Canonisches Liedchen" and "Schnitterliedchen."

14. Kreuz. Gavotte, from "The Violist."

15. Mozart. "Gib mir die Hand" from „Don Giovanni."

16. Schubert. "Das Fischermädchen."

17. Mendelssohn. Venetian Gondola Song.

18. Schumann. \* \* & Siciliano.

19. Kreuz. "Pensée fugitive," from "The Violist."

20. Reinecke. Farandole, Op. 213, No. 10.

21. Weber. Air from "Der Freischütz."

22. Beethoven. Sonatina.

23. Handel. Aria from Overture to "Ariadne."

24. Kreuz. Romance, from "The Violist."

25. Bach. Gavotte, from French Suite.

**MacCunn, Hamish.** 3 Romantic Pieces. Op. 27:—

No. 1. L'Espérance.

**Mendelssohn.** Op. 72. 6 Pieces. Arranged. (7631).

**Reinecke.** Op. 122 a. 10 Petits morceaux. (7642).

— Op. 213. 10 Petits morceaux. (7643).

**Albums.** Vols. 1 and 2. (7625 a, b).

**Album Classique.** (Moffat-Laubach). (5566).

## Step III.

**Burgmüller.** 3 Nocturnes. (7626).

**Goltermann, G.** Op. 114. Sonatina. (7635).

**Handel.** Sonata for Viola da Gamba and Cembalo concertato, arranged by G. Jensen. (5551).

**Hermann, F.** 12 easy Exercises and Pieces (1st to 3rd positions). (7652 c).

**Kalliwoda.** Op. 186. 6 Nocturnes. (2104).

## Viola and Piano. Step III. (Continued.)

**Kreuz, E.** Select pieces in progressive order, Viola Part in the first three positions:—

26. Mozart. Song from "Figaro."
27. Weber. Air from "Der Freischütz."
28. C. Gurlitt. "Buds and Blossoms." Op. 107, No. 4.
29. Mendelssohn. Song without Words, No. 14.
30. Handel. Largo.
31. Schumann. Revery. Op. 15, No. 7.
32. Mendelssohn. Song without Words, No. 22.
33. Gluck. Ballet from "Orfeo."
34. C. Gurlitt. Slow waltz. Op. 146, No. 1.
35. Kjerulf. Longing.
36. Strelezki. Cavatina.
37. Mendelssohn. Song without words, No. 25.
38. E. Kreuz. Sketch. Op. 13 e, No. 3.
39. Schubert. Serenade.
40. Fr. Hermann. Rondino. Op. 24, No. 2.
41. Mendelssohn. Christmas Pieces. Op. 72, Nos. 4 and 5.
42. Handel. Sonata.
43. Haydn. Air from "The Creation."
44. Mendelssohn. Song without Words, No. 13.
45. Schumann. Fairy Pictures. Märchenbilder. Op. 113. No. 4.

**Kreuz, E.** Op. 5. Liebesbilder. (7627).

— Op. 9. "Frühlingsgedanken" (Spring Fancies). (7628).

— Op. 13. The Violist. A Series of progressive pieces.

Book V. Three easy Sketches in the first three positions. (7636 e).

Book VI. Sonata in A minor. (7636 f).

— Op. 45. Suite de Pièces. (Prélude, Nocturne, Le Rêve, Danse rustique.) (5572).

**Kücken.** 6 Duos Concertantes. 6 Bks. (7629 a—f).

**Laubach, A.** 20 Scottish Songs. (7633).

**Mendelssohn.** Op. 4. Adieu à Berlin. (7632).

**Sitt, Hans.** Op. 39. Albumblätter. (2549).

**Stehling, K. A.** Morceaux Favoris. 10 arrangements in separate Nos:—

Albumblatt, Wagner; Consolation, Liszt; Abendgebet, Reinecke; Tears, Reinecke; La Fontaine, Henselt; Gavotte and Rondeau, Lully; Romance, Ries; Scherzo; David; Berceuse, Reber; Mazurek, Rheinberger.

## Viola and Piano. Step III. (Continued.)

**Squire, W. H.** Gavotte Humoristique. (7647).

**Thomas, E.** Sans Souci Waltz.

— Sonatina in C. (7644).

**Volkman.** Op. 11. Musical Picture Book. Arr. by Hermann. (7650).

**Wagner, R.** Album-leaf. (7649).

## Step IV.

**Goltermann.** Op. 15. Duo. (1997).

— Op. 25. (2207).

**Kreuz, E.** Select Pieces in progressive order. Viola Part in the higher positions:—

46. Schumann. Little Study. Op. 68, No. 14.

47. Schubert. Am Meer.

48. G. Goltermann. Romance from Sonatina. Op. 114.

49. W. H. Squire. Gavotte Humoristique.

50. Schumann. "Stücke im Volkston." Op. 102, No. 2.

51. Schubert. Romance.

52. A. Strelezki. L'Absence.

53. E. Thomas. Sans Souci Valse.

54. Mendelssohn. Song without words, No. 1.

55. W. H. Squire. Rêverie.

56. Schubert. Ave Maria.

57. A. Strelezki. Asphodel. Chant sans Paroles.

58. J. S. Bach. Air from the Orchestral Suite in D.

59. E. Kreuz. Liebesbilder. Op. 5, No. 2.

60. Schumann. Evening Song. Op. 85, No. 12.

**Joachim.** Op. 9. Hebrew Melodies. (7630).

**MacCunn Hamish.** 3 Romantic Pieces. Op. 27:—

No. 2. Sérénade.

„ 3. Rêve d'amour.

**Mozart.** Adagio. (7634).

**Popper.** Op. 5. Romance. (7637).

**Prout, E.** Op. 26. Sonata in D major. (7639).

**Schumann, R.** Evening Song. (9676).

— 3 Romances. Op. 94. (7641).

— 5 Stücke im Volkston. Op. 102. (7645).

— Märchenbilder (Fairy Pictures). Op. 113. (7646).

**Vieuxtemps.** Op. 30. Elegie (Scholz). (7648).

## Viola and Piano. (Continued.)

## Step V.

**Brahms, J.** Op. 120. Sonatas in F minor and E $\flat$ .

**Kreuz, E.** Op. 20. Concerto in C minor. (5571).

An effective modern work. The Barcarolle is published separately as No. 65 of "Select pieces."

**Kreuz, E.** Select Pieces in progressive order, in the higher positions:—

61. Meyerbeer. Air from "Les Huguenots."

62. E. Kreuz. Spring fancies. Op. 9, No. 2.

63. Chopin. Nocturne. Op. 37, No. 1.

64. Beethoven. Romance in F major. Op. 50.

65. E. Kreuz. Barcarolle from Concerto for Viola and Orchestra. Op. 20.

**Rubinstein, A.** 3 Salon Pieces, Op. 11, edited by F. Hermann:—

Moderato. (7638 a).

Allegro con moto. (7638 b).

Allegretto. (7638 c).

— Op. 49. Sonata.

One of the finest compositions for the viola.

## Duets for Violin and Viola.

**Fiorillo.** Op. 9. 6 Sonatas. II.

**Jansa.** Op. 70. 6 Duets. 2 Bks. (2234 a—b). III.

**Kalliwoda.** Op. 208. 2 Duets. (2105). III.

**Kreuz, E.** 4 Duos. 2 Bks. (5594 a, b). II.

**Mozart, W. A.** Op. 28. 2 Duets. III.

**Pleyel.** Op. 44. 3 Duets. (7858). III.

— Op. 69. 3 Duets. II—III.

**Schoen, M.** 6 Easy Duettinos. 1st and 3rd positions. (7620). I—II.

**Spohr, L.** Op. 13. Grand Duo. V.

## Trios for Violin, Viola and Piano.

**Gade, Niels, W.** Novelletten. Op. 29. Arranged by Ernst Heim. (5268). IV.

**Jensen, G.** Phantasiestücke. Op. 27. (5275). IV.



Trios for Violin, Viola and Piano. (Continued.)

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